

Why Newsom should support the Clean Energy Act p5

The confusing politics of high-speed rail p11

GUARDIAN

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Creature feature

Bay Area Now 5: Misako Inaoka, one of five top local artists at YBCA, mashes together animal-vegetable-machine hybrids and fashions moving fields of turf p44

GUARDIAN PHOTO BY PAT MAZZERA



EDITOR'S NOTES

By Tim Redmond

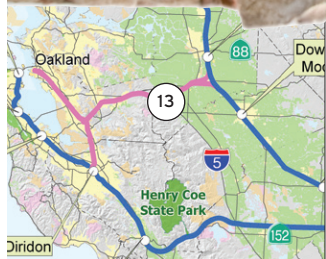
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Back in 2001, San Francisco came within 500 votes of approving a public power system in an election marred by lingering evidence of fraud. Ballot boxes were removed from the Department of Elections (under a bizarre, never-documented threat of anthrax poisoning) and box tops were later found floating in the bay. I still think we actually won that election. And it's hard to see how we could have done it without organized labor.

The Central Labor Council backed public power. Service Employees International Union Local 790 poured resources into it. The labor-environmental coalition that came together around building a city-run system that would rely on clean energy was unprecedented.

Pacific Gas and Electric Co. knows this. That's why the company is trying mightily to keep

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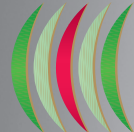
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Newsom and the Clean Energy Act

EDITORIAL A progressive measure that would make San Francisco one of the greenest cities in the nation will be on the ballot this fall. It's designed to lower energy costs, reduce greenhouse gas emissions, and promote green-collar jobs. It has all the elements that Mayor Gavin Newsom has been talking about in his high-profile speeches, press conferences, and celebrity appearances. It's a perfect vehicle for a mayor who wants to stand out as a candidate for governor of California. It has the backing of some of Newsom's close allies, like state Sen. Mark Leno.

That's why Newsom ought to support the Clean Energy Act.

The charter amendment, sponsored by Sups. Gavin Newsom and Ross Mirkarimi, seeks to make San Francisco more energy independent. It sets ambitious goals for renewable energy and would put the city on track to create its own public power system. It's not a radical measure — in fact, it's milder than we would have liked. It doesn't mandate an immediate takeover of Pacific Gas and Electric Co.'s facilities. It doesn't turn the Public Utilities Commission into an elected body. And no matter what lies PG&E puts out, it won't raise electric rates or cost the taxpayers money.

It does, however, mandate that the PUC look at the best ways to ensure that by 2017, 51 percent of the electricity used in the city comes from renewable resources. By 2040, that number should be 100 percent. And the evidence from across the nation shows that the best way to promote renewable energy is to shift from private control of utilities to public power.

Again, that's hardly a radical notion: more than 2,000 cities in the United States have public power. Palo Alto is among them; so are Alameda and Santa Clara. The Sacramento Municipal Utility District provides reliable service to Sacramento County at rates 30 percent below what PG&E charges customers in adjoining areas — and SMUD has one of the best records in the nation for promoting

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THIS MODERN WORLD



San Francisco's undocumented children

OPINION The recent news stories criticizing the city's juvenile probation department for sending undocumented children home instead of handing them over to the federal immigration authorities has ignited a firestorm of negative attacks.

However, the stories missed a key fact: the city's practice of transporting youth home was enacted with the full knowledge and cooperation of the Immigration and Naturalization Service 12 years ago.

San Francisco's 1989 voter-approved sanctuary law specifically forbids city officials from providing information to federal immigration authorities to aid in deporting noncitizens. While the law does not protect adult felons, it's silent on the issue of what the city should do with undocumented children after their juvenile cases are concluded.

In 1996 the city's Juvenile Probation Department drafted a set of policies declaring that undocumented children were entitled to due process of the courts. The policies stipulated that juveniles who wanted to return to their families would be given an airline ticket home after completing their sentences. Children

whose families could not be located would be released to halfway homes or foster care, consistent with the way other minors were treated.

In 1993 the INS was sued in the class action suit *Flores vs. Reno* for unlawfully housing undocumented minors in juvenile correction facilities without access to their families or legal representation. The case settled in 1997 with the INS agreeing that detained children should be placed in the "least restrictive environment," and that every effort would be made to reunite minors with their families.

Prior to the *Flores* settlement, juvenile probation officials and an attorney for the SF Public Defender's Office met with representatives from the regional INS office to review San Francisco's policies.

In 2002 the INS was subsumed by the Department of Homeland Security and became Immigration and Customs Enforcement. While ICE was given the task of prosecuting undocumented children, the Office of Refugee Resettlement, part of the Department of Health and Human Services, was given the responsibility of protecting these children. Unsurprisingly, in the post-Sept.

11 era, ICE took a more aggressive stance against immigrant youth, particularly those involved in the juvenile justice system.

Meanwhile Congress began debating what to do with unaccompanied children who are taken into ICE custody. In 2002, Sen. Dianne Feinstein introduced the Unaccompanied Alien Child Protection Act, stating that "unaccompanied alien minors are among the most vulnerable of the immigrant population." Feinstein noted that "many of these children have entered the country under traumatic circumstances ... they are young and alone, subject to abuse and exploitation."

San Francisco's solution of sending kids home to their families, while imperfect, served at least one purpose: of the seven children represented by my office who were sent home in the last 18 months, none have been rearrested in the United States. San Francisco's reunification policy was legally justified, fair to youth and their families, and cost-effective. **SFBG**

Jeff Adachi

Jeff Adachi is San Francisco's public defender.

The city's practice of transporting youth home was enacted with the full knowledge and cooperation of the Immigration and Naturalization Service 12 years ago.

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LETTERS

JUST USE LESS POWER

I was happy to read that someone who had run the Tennessee Valley Authority and other Municipal Utility Districts, and was an advisor to governors and presidents on energy policy (David Freeman), advocated getting rid of coal, oil, and nuclear power [Green City, "Man with a plan," 07/09/08]. But as I read further into Diana Scott's column, I was struck by two major problems with Freeman's advocacy.

First and foremost, he fails to advocate that Americans cut way back on their use of electricity, and instead advocates that technology can save us. While some types of energy technology are less environmentally harmful than others, all are harmful and the less energy we use, the less environmental damage we do. Even solar panels are made from oil, and producing them emits silicon tetrachloride, which is highly toxic. Windmills are made from mined metals and kill birds. Solar panels and windmills are blights on natural landscapes. So the less energy we consume, the fewer solar panels and windmills are needed, and the better off the planet is.

Second, Freeman supports big solar projects in deserts, which means big ecological destruction of those ecosystems. Contrary to popular belief, deserts are not barren wastelands devoid of life. This point dovetails perfectly with the first one: if Americans cut back to a reasonable amount of energy use, solar panels on rooftops and wind generators in yards and parking lots could provide virtually all the energy we need. The average house in Berkeley can get all of its electrical power from solar panels on its roof. Destroying ecosystems in order to stop global warming is foolish and self-defeating, and there would be nothing environmentally good about doing it.

Jeff Hoffman
San Francisco

VEGETABLES VS. PUBLIC ASSEMBLY

Growing tomatoes and corn in the public plaza behind San Francisco

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EDITOR'S NOTES

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labor from backing this year's Clean Energy Act. And at the center of that battle is Mayor Gavin Newsom's chief political consultant and close advisor, Eric Jaye.

The Clean Energy Act, as we point out on page 5, would give the city control of its energy future and put San Francisco at the forefront of national efforts to reduce carbon emissions. It also opens the door to public power — and Jaye has been hired by PG&E to try to keep the supervisors from putting it on the ballot, and to defeat it if they do.

He has a powerful weapon to use: labor's determination to pass a giant bond act to rebuild San Francisco General Hospital.

A billion-dollar bond act is a tough sell, and harder still during a recession. Labor is also making a big push for progressive supervisory candidates in Districts 1, 3, and 11. And the labor council director, Tim Paulson, tells me that he really wants to keep the city's disparate and sometimes fractious labor unions united around those goals.

The International Brotherhood of Electrical Workers, PG&E's union, will oppose any public power measure, any time, no matter what it says, and IBEW walked out of the labor council in 2001 over the issue. Now Jaye is telling labor people that the Clean Energy Act (and other issues that are "crowding" the ballot) may undermine public support for the hospital bond. "I have an early poll showing that these other measures have a negative impact on the hospital," Jaye told me. "I have been pointing to that fact and asking if we really need to do [the Clean Energy Act] this year."

John Whitehurst, who is running the SF General bond campaign, says his polls show that there was no correlation between an affordable housing set-aside measure and the hospital bonds, and presumably the same is true of the Clean Energy Act. On the other hand, he says, "if Jaye runs a campaign that says 'Gee, the city can't do anything right,' it could create problems for the hospital measure."

Would Eric Jaye threaten the SF General bonds (which his client, Gavin Newsom, strongly backs) to keep labor from backing public power? He insisted to me that he would never do that, and that he and the mayor fully back the bonds. But PG&E, I think, cares nothing about the hospital — or the city — and will do whatever it can to scuttle this measure.

So will labor be intimidated by the threat of divisiveness (from the IBEW) and the political scare tactics from PG&E — or will labor leaders tell the mayor to knock it off? **SFBG**



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CLEAN ENERGY

CONT>>

conservation and renewable energy.

Of course, the very existence of any sort of plan to consider energy alternatives for San Francisco seems to terrify PG&E. Already the giant private utility is pulling political strings and retailing outrageous lies to try to scare the supervisors away from placing the charter amendment on the ballot. And we expect to see a savage, multimillion-dollar campaign against the measure this fall.

That's because PG&E wants no hint of competition, no chance that the city might actually consider the benefits of public power. It's no secret why. When you look at the facts, compare how public and private systems have fared in the past decade, and line up the financial figures and the prospects for sustainable energy policies, public power wins.

The biggest misinformation PG&E is putting out these days involves the cost of creating and running a public power system in San Francisco. The company is throwing out numbers like \$4 billion, and suggesting that the taxpayers would be on the hook for all of it if the city tried to take over the company's system.

For starters, there's nothing in the Clean Energy Act that requires a takeover. It might turn out to be more prudent, for example, to slowly build a new city-owned infrastructure. More important, if the city did decide to buy out PG&E's wires, poles, and meters, the cost would be nowhere near what the company is claiming.

How much is the system really worth? Well, one way to find out is to check the assessed value, the figure the state uses for property-tax purposes. And as Amanda Witherell reported July 2 (see "The dirty fight over clean power"), the state says all of PG&E's property within San Francisco city limits is worth only \$1.2 billion — and that includes the company's downtown office complex, which is worth at least several hundred million. So the actual cost of the system might wind up at less than a quarter of what PG&E claims.

And none of that money — none — would come from taxpayers. The PUC could issue only revenue bonds, backed by future electricity sales, to finance any buyout or construction. No tax money would ever be in play. And our past analyses have consistently shown that the city could buy out PG&E's system, cut electric rates, and still wind up with a sizable surplus every year.

Newsom is aware of all of this, and has said that he's willing to consider supporting public power. Now there's a measure heading for the ballot that would also mesh with all

of the mayor's environmental goals. The only argument against it is that PG&E — in the past a backer of the mayor — doesn't want it to pass.

Newsom needs to support the Clean Energy Act. If he doesn't, it will demonstrate that he lacks the backbone to stand up to special interests — and has no business running for governor of this state. **SFBG**

A kickoff press conference on the Clean Energy Act will be held at 11 a.m. Tuesday, July 22 on the steps of City Hall.

For details on the political machinations of PG&E, the language of the initiative, and more, go to sfbg.com

PS2: Why SF needs a binding contract to shut down Mirant, at sfbg.com

LETTERS

CONT>>

City Hall as a source of food for the homeless is a foolish fantasy. It took decades for former mayors to remove the vagrant encampments from the area. Planting a victory garden will prevent the site from being used as a general assembly area. Every major city in the world provides an official gathering space for civil protest. Is it the mayor's intent to eliminate public assembly in City Hall Plaza? Wouldn't a garden habitat such as those found in Golden Gate or McLaren Parks be more viable areas for growing vegetables for the homeless? In a city that prides itself on allowing free speech and open assemblies, let's not eliminate our official public plaza for vegetables.

Bruce Balshone
San Francisco

FOR THE RECORD

In "Can't knock the Tussle" (07/09/08), the listed time for the group's show was incorrect; the correct time was 9 p.m.

In "Real money, false arrest," (07/09/08) we misreported the identity of a person Community College Board member Rodol Rodis had criticized in a June 11 column for the Philippine News. He criticized the secretary of the San Francisco Veterans Equity Center.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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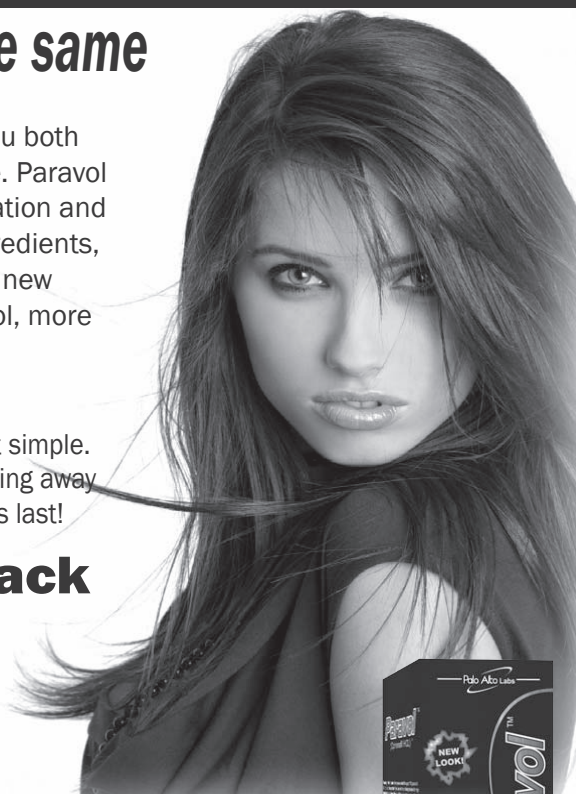
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Noise Emmylou Harris intends it all, Matmos chats, Stevie Wonder bewitches

Guardian's SF Dolores Park's mini guitar hero

High speed rail on track

Bay Area alignment chosen as project heads to voters this November

By Steven T. Jones
> steve@sfbg.com

It's crunch time for high speed rail in California, a project 12 years in the planning that will finally go before voters in November, following a controversial July 9 vote in San Francisco on the system's Bay Area alignment and ongoing political struggles in Sacramento.

As envisioned by project proponents, riders would be able to board the sleek blue-and-gold trains in San Francisco's remodeled Transbay Terminal and travel at speeds of up to 220 mph down the Peninsula, cutting over Pacheco Pass into the Central Valley, and arriving at Union Station in Los Angeles two hours and 38 minutes later — or continuing on to Anaheim and arriving 20 minutes after that.

The \$9.95 billion bond measure, Proposition 1, would cover about a third of the costs for this initial phase (the plan would eventually extend the tracks to run from Sacramento to San Diego), with the balance borne almost equally by the federal government and private investors. With around 100 million passenger trips per year, and LA-SF tickets projected to cost around \$60, fiscal studies show the project will more than pay for itself in less than 20 years, then generate about \$1 billion a year in profits.



California High Speed Rail Authority chairperson Quentin L. Kopp (left) and executive director Mehdi Morshed (right) have been leading the fight to build the system. | GUARDIAN PHOTO BY ARLENE ROMANA

Perhaps most important in these times of heightened environmental concern, the system is now proposed to run entirely on renewable energy sources and would use about one-third of the energy of air travel and one-fifth that of driving, eliminating 18 billion pounds of greenhouse gases from the atmosphere and reducing California's oil dependence by 22 million barrels per year.

Yet there are still obstacles that could derail high speed rail, which was set in motion in 1996 by then-state senator Quentin Kopp, a San Franciscan and retired judge who chairs the California High Speed Rail Authority (CHSRA).

Critics of the CHSRA's unanimous vote choosing Pacheco Pass over Altamont Pass are threatening to sue and now have about 30 days

CONTINUES ON PAGE 12 >>

ALERTS

By Deborah Giattina
> alerts@sfbg.com

WEDNESDAY, JULY 16

Mailing party

Help Courage to Resist support the troops who refuse to fight by helping them put together a national mass mailing. You get to eat pizza, and organizers promise you won't have to lick a single envelope.
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FRIDAY, JULY 18

Salmon solidarity

It's not just the fishermen who are affected by the California salmon crisis. Grizzlies have lost a steady supply of food too. Taking wild salmon out of our local eco-equation has many consequences. Come discuss all the factors that lead to the depletion of the native salmon population — and the repercussions that lead from it — at this Source to Sea event featuring films, activist speakers, performers, and storytellers. Also, Sat/19, 4:30 p.m.
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CounterPULSE
1310 Mission, SF
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SUNDAY, JULY 20

Good times

Things must have gone well last year. *Good* magazine, a lifestyle and environmental issues publication that donates a portion of its subscription fees to good causes, is back with its annual block party. Taste rum, play games, make cool stuff, and enjoy performances by the Morning Benders, the Mumlars, and DJs Vin Sol and Franki Chan.
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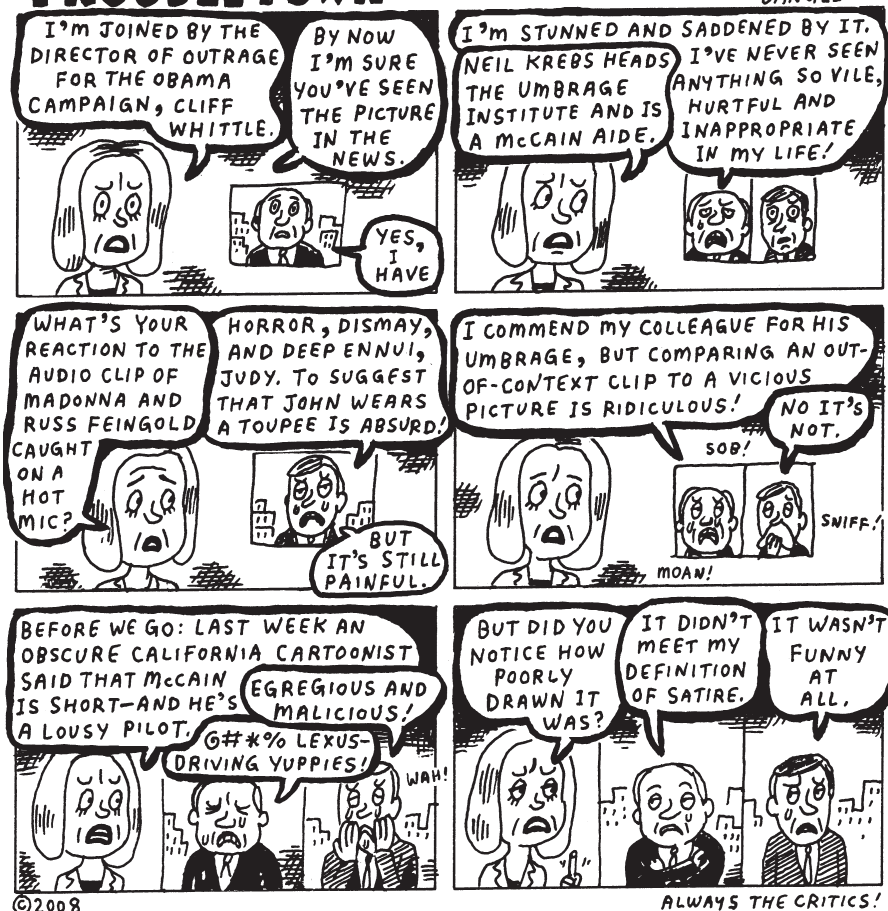
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TROUBLETOWN

BY LLOYD DANGLE



Rail CONT. »

to do so. Union Pacific Railroad has complicated the right-of-way acquisition process by claiming it won't allow the project on its property. And Gov. Arnold Schwarzenegger and his allies have been inconsistent in their support for the project (see "Silver bullet train," 04/17/07).

On top of that, legislation to update the six-year-old language of the bond measure, Assembly Bill 3034, appeared at *Guardian* press time to have fallen short of winning needed support on the Senate floor before the July 15 deadline set by Secretary of State Debra Bowen. And there was a renewed effort by Republican legislators to try to push the bond measure back to 2010.

Yet for all the challenges the project continues to face, the recent hearings in San Francisco demonstrated that there is a consensus emerging among some of the most powerful political players in the state that California is finally ready

to catch up to Europe and Asia and start building the first high speed rail system in the United States.

CHSRA met in San Francisco July 8-9 to take public comment and finalize its last critical decision before the November bond measure — selecting the train's route through the Bay Area and making the legal and environmental findings to support that decision. The stakes were high as the board weighed whether to select Pacheco Pass or Altamont Pass as the route from the Bay Area to Central Valley.

CHSRA staff and consultants, along with most Bay Area politicians and civic groups, favored Pacheco Pass, which is the faster and cheaper option, and one that doesn't require a logistically difficult crossing of the San Francisco Bay to reach the Peninsula.

Most environmental groups favored Altamont Pass, which avoids ecologically sensitive Henry Coe State Park and areas where activists feared the rail line might induce urban sprawl

or threaten agricultural viability. The conflict seemed intractable just a few months ago, with South Bay politicians threatening to oppose the project if it used Altamont and organizations, including the Sierra Club, threatening litigation if Pacheco was chosen.

But it appears that project proponents have allayed many of the environmentalists' concerns by eliminating a proposed rail station in Los Banos or Avenal and including strong preservation policies in the project.

"We have worked with as many of these individuals as we could to accommodate their concerns," CHSRA executive director Mehdi Morshed said at the hearing, noting that they've done all they could to make changes and still have a sound project. "We can't deal with the dogma. Some people say you must do this or else, and we can't deal with that."

After years of studying the options, Morshed said the choice is clear.

"Pacheco is the appropriate corridor for fast intercity

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rail service,” Morshed told the CHSRA board. “Somewhere along the line, we have to decide we’ve studied enough and move on, and this is one of those circumstances.”

Most of the dozens of people who spoke at the hearing agreed, including Tim Frank, who represented the Sierra Club of California and praised CHSRA staff for addressing most of the group’s concerns.

“The opportunity to get people out of cars and out of airplanes and get them into steel wheels running on steel track is very important,” Frank said, noting that the project was essential to meeting the state’s goals for reducing greenhouse gas emissions.

Yet others are still threatening litigation, among them Oakland attorney Stuart Flashman, who addressed the hearing on behalf of clients that include the Planning and Conservation League, the California Rail Foundation, and the Mountain Lion Foundation. He made a number of technical points about the project’s environmental impact reports, such as the use of alignment corridors rather than more specific routes.

“We find your report completely inadequate,” Daniel McNamara, project director for the California Rail Foundation (a train users group), told CHSRA.

After the vote didn’t go his way, Flashman told the *Guardian* that the coalition he represents will meet soon to decide what’s next. They have 30 days from when the notice of decision was entered July 9 to sue unless the Attorney General’s Office waives the statute of limitations. “We’re going to be considering what to do now, but litigation is certainly on the table,” Flashman said.

Whether filed by this group or another entity, the CHSRA has been working closely with Deputy Attorney General Christine Sproul to create a project that will withstand a legal challenge.

“We wanted to make sure that if and when there is a lawsuit — and there probably will be a lawsuit — that we are capable of defending it,” Morshed told the board, noting how Sproul was brought in because of her expertise in environmental law.

Before the authority voted, Sproul explained that the environmental documents are for the overall program to build the project and are therefore not as detailed as the specific project studies that will be performed after CHSRA secures specific property to build on.

“Today, before you is really a broad policy choice,” she said.

Sproul also said that the project is likely to proceed even if a lawsuit is filed, noting that getting an injunction to stop the project would require the litigants to secure a bond against losses to the state as it pursues this high-dollar project, “which could be millions.”

But recent CHSRA actions have appeased many of the would-be plaintiffs and created a project that was effusively praised by stakeholders.

Mayor Gavin Newsom said San Francisco is “very supportive” of the project and will

work to make it a reality. “We stand behind your efforts to bring high speed rail to the state of California,” Newsom told CHSRA, later adding, “We need to connect the state to itself.”

Newsom said San Francisco International Airport officials support the project. While it might seem to be a competitor, Newsom said high speed rail will take some of the pressure off SFO, which would otherwise experience congestion at problematic levels by 2020. Current plans call for a high speed rail station at SFO, as well as one near Palo Alto.

ect, telling the authority that Californians have long been ready for high speed rail: “I think the public is ahead of the politicians in Sacramento on this one.”

Many of the speakers spoke knowledgeably about high speed rail.

“I’ve ridden on the Japanese Shinkansen and I can’t wait to ride on the first high speed rail system in the United States,” said Dean Chu, a commissioner with the Bay Area’s Metropolitan Transportation Commission.

“I’ve been building high speed rail systems for 15 years in Asia and Europe, and

“We feel a great deal of urgency over this project,” said Emily Rusch, a San Francisco-based advocate with the California Public Interest Research Group.

“Everyone I talk to is very excited about the idea,” said San Francisco resident Mary Renner. “It’s embarrassing that we’re so far behind the rest of the world, and I just want to tell you the public is supportive of this project.”

“Our priority is to get this thing built and get it built quickly,” said Dave Snyder, transportation policy director for the San Francisco Planning and Urban Research Association. “Let’s get rolling on high speed rail.”

The final step in getting high speed rail ready for the November ballot was to be AB 3034, which sought to update the language and financial oversight provisions of Prop. 1, whose language was written for the election of 2004 before changes in the project.

“I feel good and I’ll feel better when AB 3034 is in appropriate condition,” Kopp said after the vote on the Bay Area alignment.

Kopp was critical of Sen. Leland Yee for amending the bill to guarantee the bond money went to the San Francisco to Anaheim section, something Yee said he did to protect San Francisco’s interests but that Kopp felt hurt the measure’s statewide chances. Yet that tiff was overshadowed by the bill’s apparent and unexpected failure in the Senate.

Sen. Mike Machado (D-Stockton) was unhappy with the Pacheco choice and decided to oppose the project, meaning that proponents needed three Republican votes to win the two-thirds needed for passage and only Sen. Abel Maldonado (R-Santa Maria) was willing to cross party lines, Capitol sources told the *Guardian*.

Secretary of State Debra Bowen had set a deadline of July 15 for substituting the new language in Prop. 1, so at *Guardian* press time it appeared the old language would remain in place, which Kopp said was acceptable and probably wouldn’t hurt the project.

Meanwhile, a project opponent, Roy Ashburn (R-Bakersfield), sought to kill Prop. 1 by doing what’s known as a “gut and amend” to an unrelated bill, SB 298 by Senate Minority Leader Dave Codgill (R-Modesto), in an attempt to push the bond measure back to 2010.

If he can find the two-thirds vote in both houses — which most sources consider unlikely — it would be the fourth time the bond measure has been delayed. So barring any unusual political deals, the high speed bond measure is still up in November.

If a majority of voters approve Prop. 1, the CHSRA would begin negotiating rights-of-way and working on final technical studies. Construction could begin as early as 2010, although completion could take up to 10 years.

In the meantime, CHSRA unanimously voted to work with regional rail agencies such as BART to create a rail system over Altamont. As Morshed said, “We need to immediately start working on the Altamont corridor and find a solution to that.” **SFBG**



The CHSRA unanimously approved the Bay Area alignment over Pacheco Pass on July 9, completing the map that will go before voters in November.

MAP COURTESY OF CHSRA

“We recognize that we need to have competitive modes of transportation,” Newsom said. “Our airport is very supportive of this effort, and that’s very important.”

Board of Supervisors president Aaron Peskin echoed the point, noting that he began his political career as an activist opposed to filling in more of the bay, something an airport expansion would probably require. He told the authority that his board has unanimously endorsed the project.

Jim Lazarus, vice president of the San Francisco Chamber of Commerce, also announced that group’s support for the proj-

I just want to say, ‘It’s about time,’” said Robert Doty, the rail operations manager for Caltrain, who has worked in Germany, England, Taiwan, and China.

Echoing that sentiment was Eugene K. Skoropowski, who also worked on high speed rail projects in Europe before taking his current job as managing director for the Capital Corridor Joint Powers Authority: “It’s about time we bring our American firms that have expertise (on building high speed rail systems) back home to work here.”

Enthusiastic supporters of the project urged the authority the move quickly.

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Nuclear fallout

Community concerned about the Navy's plan for radiation cleanup at Hunters Point Shipyard

By Sarah Phelan

> sarah@sfbg.com

As the US Navy prepares to deal with its radioactive past at the Hunters Point Shipyard (HPS) — inviting folks to submit comments by July 28 on its proposed cleanup plan for Parcel B — community members are struggling to understand the threat and its implications.

Bayview-Hunters Point residents and environmental and public health advocates gathered July 8 at City College's Southeast Community Facility to hear from and question Navy officials, but few came away satisfied. Most expressed doubts about the Navy's credibility, or confusion about the exact risks to human health and the environment from the plan to clean up radiological, soil, and water contamination.

For the past 25 years, this 59-acre property has housed a colony of artists in the site's Building 103, in studios rented through the San Francisco Redevelopment Agency. In September the artists will be ejected, either to portables and buildings on the shipyard or to an offsite location, so the Navy can excavate the building's storm drains and sewers where low levels of radiological contamination have been found.

HPS Base Realignment and Conversion Environmental Coordinator Keith Forman explained at the meeting that when the Navy first presented a cleanup plan for Parcel B in 1997, it had not surveyed for radionuclides, remnants of the shipyard's military past.

That 2001 survey revealed that there are 14 sites on Parcel B that may have been exposed to radiation, including Building 103. The Navy's 2004 Historical Radiological Assessment reveals that while Building 103 began as a non-nuclear submarine barracks, Operation Crossroad personnel subsequently used it as a decontamination center after an atomic test went awry in July 1946 in the South Pacific.

In that test, the Navy detonated two bombs the size used on Nagasaki in the lagoon of Bikini Atoll. One bomb, the HRA notes, was an underwater burst called Shot Baker, which "caused a tremendous

bubble of water and steam that broke the ocean's surface."

"Then a huge wave, over 90 feet high ... rolled over target and support vessels as well as the islands of the atoll," the HRA records. "Vast quantities of radioactive debris rained down on the target and support ships, islands and lagoon."

Seventy-nine ships were sent to the Navy's radiological center at Hunters Point Shipyard for decontamination, a site chosen in part because University of California, Berkeley and Stanford University were nearby to support the radiation studies.

The following year, from April through August 1947, the Navy burned 610,000 gallons of radioactively contaminated ship fuel at HPS. Also, workers sandblasting contamination at the shipyard's dry docks showered in Parcel B's Building 103, raising the current concern that cesium-137, cobalt-60, plutonium-239, radium-226 (from radioactive decay of uranium-238) and strontium-90 could be present in underground drains and sewers.

The 2004 HRA also identified two plots on Parcel B, IR-07 and IR-18, as having been used as dumps for radioluminescent devices and possibly more sandblast debris. It also listed a discharge channel between a pump house and Drydock 3 as radiologically impacted.

Currently the Navy is proposing to excavate soil from IR07 and IR18, including known mercury and methane spots, and ship it to dumps in Idaho and Utah; fill and seal the suspect discharge channel; cover potentially radiologically impacted soil; and stipulate that these two areas be used as open space in future plans for the base.

The cost of the Navy's proposed radiological cleanup is \$29.6 million. The Navy also proposes spending \$13 million on amended soil and sediment cleanup, and \$2.7 million on amended groundwater remediation.

Forman told the crowd that the Navy's old soil remedy was a "bad fit." Excavations were larger than expected, Forman said, and showed no pattern of release. "There was no end in sight for the Navy," Forman said. "It didn't look as if we were doing what



Building 103 (left) and parcels IR-07 and IR-08 (right) contain radioactive contamination that the US Navy is planning to clean up.

PHOTOS FROM THE US NAVY'S FINAL HISTORICAL RADIOLOGICAL ASSESSMENT REPORT

we were meant to do: namely, find Navy-caused spills."

Forman also criticized the Navy's old groundwater remedy as being "very passive." He proposed a remedy that includes more monitoring along the shoreline and using contaminant-eating bacteria to cleanup groundwater contaminants.

"The old remedy did not consider risks to wildlife and aquatic organisms at the shoreline, whereas the amended remedy will," Forman noted. "It was silent on this issue, yet we know the area has a shoreline."

Ultimately, amending the Navy's cleanup plan is "about protecting human health and the environment," Forman said.

Green Action's Marie Harrison was critical of the Navy's failure to explain the risks in simple terms. "You talked about risk assessment, but you never told us what the risks were," Harrison said. "What is the risk to human life? How is capping going to stop it going into the bay? I'm not a scientist. I don't have a PhD. I was hoping you were going to give me some kind of knowledge."

Harrison also worried that the Navy was not factoring in the cumulative risks for people living and working in the surrounding community who visit the shoreline to relax. Told that manganese, nickel, and arsenic are present in risky quantities, Harrison was referred to online information at www.bracpmo.navy.mil and to documents housed at the San Francisco's Main and Third

Street libraries.

Other community members criticized the Navy for not doing enough outreach to the Samoans, Latinos, and Asians in the community, and for having taken too long to acknowledge radiological impacts.

"Do you really want us to believe that no one was aware of nuclear waste and spills, given this was a Superfund site?" said Espanola Jackson, a BVHP resident since 1948.

"What I expect you to believe," Forman replied, "is that until 2002, no one who had technical and scientific expertise had looked at the evidence, sifted through history, and done an analysis to put together a radiological assessment."

Jackson also accused the Navy of "fast-tracking the cleanup in order for Lennar to build houses," referring to the efforts of Mayor Gavin Newsom, Speaker of the House Nancy Pelosi, and others to hasten the shipyard's cleanup and early turnover to the city so the area can be turned into a massive development project pursuant to the voter-approved Prop. G.

"We are not going to accept anything less than total cleanup," Jackson said. "If you have to move that dirty dirt, do it. We need \$10 billion. You said \$60 million. You can't even scrape the surface with that amount."

Melanie Kito, the Navy's lead remedial project manager, replied that the Navy is "chartered to clean up releases of spills from Navy activities. Whatever remedy we put forth, we have to demonstrate that

we are protecting human health and the environment."

Kristine Enea, a member of the community-based Restoration Advisory Board, told the *Guardian* that she felt that the Navy did not do a great job of explaining the risks of contaminants in, say, a major earthquake.

"If there's an earthquake, would the risk be like getting 10 x-rays at once, or having a three-headed baby?" Enea said.

Pamela Calvert, deputy director of Literacy for Environmental Justice, told the *Guardian* she's worried about shipping the contamination elsewhere.

"I'm really concerned that we don't solve problems in Bayview by creating ones for another community," Calvert said. "It's best to deal with it here. There is no such thing as 'away.' It's someone else's backyard."

Saul Bloom, executive director of Arc Ecology, which does contract work for the Redevelopment Agency, said that Calvert's concerns strengthen the argument for simply capping Parcel B so that the contamination can't escape rather than removing the material.

Bloom said he blames the Navy's "incompetence" for the city losing the opportunity to transfer Parcel B early and speed development. "If we'd got rid of Parcel B in 2004, we would have been part of the housing boom, not the housing bust," Bloom said.

He believes the Navy's proposed plan is acceptable, feasible, and protective, but that "whether it's the best use given the needs of the BVHP is another debate."

While some residents are arguing for a total excavation of the site down to the sea floor, Bloom disagrees: "I think the covering strategy is a protective solution." He criticized the Navy for only having scheduled 11 days between its July 28 public comment deadline and its final draft, due out August 8.

"I'm concerned about the length of time they've allotted for the question that comes up and that no one has the answer to," Bloom said. "I don't think it is adequate or seemingly 'point of view.'"

Shipyard artist Rebecca Haseltine, who has rented at Building 103 for 18 years, says that she has consistently trusted Arc Ecology's advice on the shipyard cleanup. "But I also feel that we still don't know the half of what happened on the shipyard. The Navy denied that any radioactive material had been used at the base, until a reporter with the *SF Weekly* published a story about it in 2001." **SFBG**

Red ink stains green rhetoric

By Janna Brancolini
 > news@sfbg.com

GREEN CITY Environmentalists are pondering the state's seemingly schizophrenic approach to fighting climate change after a recent state report encouraging increased use of mass transit came out at the same time that the governor's budget proposal denies the state's public transportation fund more than \$1 billion.

The California Air Resource Board's June 26 Draft Scoping Plan to combat global warming, released pursuant to Assembly Bill 32, the California Global Warming Solutions Act of 2006, is at least the second major report this year to recommend expanding public transit. But the governor's latest spending plan redirects that sizeable chunk of money — gasoline tax revenue that voters who approved Prop. 42 in 2002 directed toward transportation projects and agencies — to help reduce the state's \$17 billion budget deficit.

"There's a lot of misallocation of resources going on," said Tom Radulovich, executive director of the San Francisco nonprofit Livable Cities. "The governor on the one hand wants to say, 'You should all ride mass transit.' But on the other hand, he is taking away [transit] support from the state budget."

The governor's press secretary, Aaron McLearn, said the budget proposal spares transit from cuts faced by other programs during these tough economic times.

"Funding for public transportation stays level in the governor's budget proposal. That's in the face of a \$17 billion deficit. The fact that it remains level is better than a lot of cuts we've had to make," McLearn said. "We wish we could increase it, because it certainly is something the governor believes in. But again, the state is facing a \$17 billion shortfall. We can only spend the money that we have. There will have to be some tough decisions to be made."

The CARB plan calls for California to lead by example by encouraging state employees to take advantage of public transportation during their commutes. It notes that transportation accounts for 38 percent of California's greenhouse gas emissions, most of which comes from cars and trucks, and that curbing these emissions is critical to reaching California's goal of reducing total

emissions by 30 percent over the next 12 years.

"Overall I think this is headed in the right direction. For better or worse, this really does put California ahead of any other state if we fully implement this plan. Of course, having a good plan does not guarantee that it will be implemented, but this is a very serious attempt," said Gabriel Metcalf, executive director of the San Francisco Planning and Urban Research Association, of the state's global warming plan.

of dollars have been allocated to highway expansion programs, exacerbating the global warming problem.

"Anybody's budget should be a reflection of their values, whether it's an individual or an agency," said Carli Paine, transportation program director for the Transportation and Land Use Coalition. "The state is saying, 'We value public transportation as a climate friendly choice.' Yet when it comes to expressing those values in the budget, we say, 'It doesn't matter that much,' so we're actually under-



Muni is being hurt by state transportation funding shortfalls.

GUARDIAN PHOTO BY CHARLES RUSSO

Yet he also said that reaching the plan's ambitious goals for reducing greenhouse gases means people will have to drive less and use transit more, and that local governments will need to stop approving urban sprawl projects.

"The easy answer that most Americans would rather have is to keep driving just as much as always, but have alternative fuels. And that just is not going to work. AB 32 has a major land use change component. Is it enough? No, it is not. But it is at least an acknowledgment of what we have to do," Metcalf said. "Overall I'm pretty impressed, but they're not proposing enough land use change and they're not proposing transit funding increases. They are still unwilling to face facts about the role of the automobile and climate change."

Yet instead of increasing funds for mass transit, the governor has redirected billions of public transportation dollars into the general fund, maintaining status quo transit funding in the face of increased gasoline prices and the new climate change mandate. At the same time, billions

mining those original statements."

The governor's revised state budget allocated \$306 million to the State Transit Assistance Program, the state's source of funding for mass transit operating costs such as maintenance, drivers, fuel, and mechanics.

This is the same amount that was allocated last year, even though transit ridership is the highest it has been in more than 50 years, according to a June report by the American Public Transportation Association. And factor in that crude oil is about \$140 per barrel now compared to about \$73 per barrel this time in 2007, according to the Energy Information Administration, a federal agency. "The budget is kicking transit in the teeth when it needs it [money] the most," Radulovich said.

The \$306 million allocated to the State Transit Assistance Program comes from funds generated by Prop. 42, a voter-approved gasoline tax measure. But Paine said the STAP should also be entitled to what is called "spillover" money. Spillover refers to additional funds generated when the price of gas rises faster than inflation on other goods, leading to

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unusually high revenue from the tax.

The governor's budget predicts \$1.77 billion in spillover for the 2008-09 fiscal year, but he decided to put the money toward shrinking the deficit instead of funding public transportation. The current fiscal year was the first time since the proposition passed that the spillover did not go toward public transportation.

Radulovich said he believes the state is hesitant to fund mass transit — even though it recognizes the importance of reducing the number of cars on the road — because building more roads and freeways leads to more expansion and urban sprawl.

"Sprawl makes a lot of people a lot of money," he said, including oil companies, car companies, homebuilders, construction firms, and trucking companies. "These are political questions, not policy questions. The policy answers in many ways are very clear. The question is whether there is the political will to deal with it, and that's what we're going to find out."

Radulovich said this reality is why many California business groups support outward expansion and put pressure on the government to fund highways over mass transit. The Bay Area Council, for example, pushed aggressively for highway expansion

during the last budget cycle.

Paine said she believes political pressure also comes from structural flaws in the state's budget system.

"It's the legacy of Prop. 13, which really froze the income our state received from [property] taxes," she said. "Public entities that are committed to social services, such as education, are still receiving property taxes at levels that are decades behind what they used to be." This puts a strain on the state's general fund, and money has to be diverted from the mass transit account to relieve the burden generated by California's low income tax levels, Paine explained.

Paine said a new budget proposal has been submitted to the California legislature that would restore hundreds of millions of dollars to the mass transit account for the 2008-09 fiscal year by generating additional revenue for the general fund. She said that since 2000, more than \$3 billion of mass transit money has been redirected to the general fund, and the number will exceed \$4 billion if the governor's current proposal goes through.

"This isn't just a problem this year — it's a chronic problem. And public transportation is chronically being leaned on for relief," she said. "It's just not a sustainable system." **SFBG**

TRANSIT FUNDING 101

Carli Paine of the Transportation and Land Use Coalition explained the finer points of California's complicated system for funding — or not funding — improvements to the public transit system. Transit's main account is called the State Transit Assistance Program. This money is flexible, but is mostly used for transit operations (maintenance, operations, fuel, mechanics, drivers, and so forth). Sometimes, though, it is used for capital projects (such as buying new tracks or replacement cars).

The STAP is the largest portion of the public transportation account, and the funding is critical. As Paine put it, "If you can't even operate the system that you have, it doesn't help much to have money to lay new tracks." The STAP is therefore often the focus of discussions about transit funding.

Prop. 42, which directs California's gas tax to transportation projects, funds the STAP, although not all Prop. 42 money goes there. For example, 25 percent of Prop. 42 revenue goes to a special account for transit capital projects.

Prop. 1B is another big source of transit funding. It is the 2006 measure that allowed California to sell \$19.9 billion worth of bonds to fund transportation programs. Only about \$4 billion of that was allocated to public transportation, with the lion's share of the money going toward new freeway projects.

This is where things get a little complicated.

California originally had a sales tax on all goods except gasoline. In the 1970s, voters passed Prop. 42, which decided that it would be more equitable to reduce the sales tax rate by a fraction of a percentage point, but expand the sales tax to include gasoline.

This was expected to be revenue-neutral for the state, so it wouldn't cost people more. That was true unless gas prices rose quicker than the cost of all goods, which it eventually did.

Then-Gov. Ronald Reagan argued that it was important to return the extra revenue to public transportation because when gas prices rise, more people use public transit. As a result, this "spillover" has been set aside for transit expansion.

Last year was the first year in which the spillover was diverted to the general fund instead of being given to the STAP. It was redirected to help close the state deficit, and the 2008-09 budget proposes doing the same thing this fiscal year. **(Janna Brancolini)**

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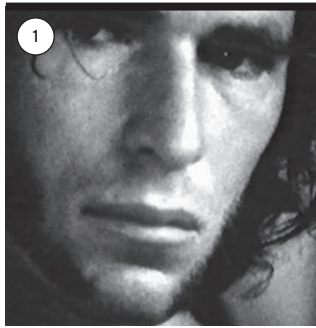


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By **Johnny Ray Huston**
> johnny@sfbg.com

No gay porn movie has inspired cultural analysis like Fred Halsted's 1972 classic *L.A. Plays Itself*. In 2003, Thom Andersen remodeled its title and expanded its cruises through the city's streets and pastoral retreats for his epic film essay *Los Angeles Plays Itself*. (Stylistically, Andersen even paid homage to Halsted's foregrounding of voice-over.) Currently, William E. Jones is working on a documentary about Halsted. This week, a Halsted double bill at the Revival House recovers an era when pornography involved artistry. Dare to look no further than *Sex Garage* (1972), which moves beyond the powder-puff caresses of Kenneth Anger's *Kustom Kar Kommandos* (1965) for a direct fusion of man and machine.

Wed/16, 8 p.m. (doors at 7 p.m.), \$6
Artists' Television Access
992 Valencia, SF
(415) 824-3890, www.atasite.org

WEDNESDAY JULY 16

EVENT

Malalai Joya

Malalai Joya puts my fears — karaoke being first and foremost — to shame: she was 25, my age, in 2003 when she called ex-mujahideen leaders warlords in an Afghan constitutional assembly. For this she was called an infidel, a communist, and a prostitute. She was also called "the bravest woman in Afghanistan." After surviving four assassination attempts, she was elected to Parliament, where she pressed for democracy and women's rights before being suspended for arguing with her fellow representatives. Joya will speak as part of the International Museum of Women's *Extraordinary Voices*, *Extraordinary Change* series. Afterward I will sing "Don't Stop Believing" in a crowded bar. Well, maybe. (**Ailene Sankur**)

5 p.m., \$15–\$25
Omni San Francisco Hotel
500 California, SF
(415) 543-IMOW
www.imow.org

MUSIC

Scissors for Lefty

Locals Scissors for Lefty produces a sound that somehow fits both the Live105 and CMJ crowds. Attribute this to the catchy hooks and Bryan Garza's unfettered growling and how he alternatively slurs and punctuates syllables. *Underhanded Romance* (Eenie Meenie) was one of 2007's unheralded-yet-essential albums from the Bay Area scene. Tracks like "Lay Down Your Weapons" generate a playful post-punk sound along the lines of the Strokes' Julian Casablancas crooning over Franz Ferdinand riffs. (**Kevin Lee**)

With Locksley, elephone, Shawn Harris and Jon Devoto, and Murder of Lillies
8 p.m., \$13
Great American Music Hall
859 O'Farrell
(415) 885-0750
www.gamh.com

THURSDAY JULY 17

COMEDY

"Eddie Izzard: Stripped"

Arriving a few weeks too late to implement his plan for the

Army's "First Battalion transvestite brigade ... with *fantastic* makeup and a *fantastic* gun," cross-dressing comedian Eddie Izzard returns to the city responsible for the career-launching 1999 HBO show, *Dress to Kill*. Izzard's monologue style draws from rambling reflections on history and politics to form the senseless spots and shapes of a Magic Eye book. It seems random until, all of a sudden, in 3-D — *bam!* — the substance of his thoughts, refracted across a surreal spectrum by some prism in his mind, finds voice and a joke: "Bless me, Father, for I have sinned. I did an original sin. I poked a badger with a spoon." (**Ian Ferguson**)

Through Sat/19
8 p.m., \$45–\$78
Orpheum
1000 Market, SF
(415) 512-7770
www.shnsf.com

EVENT/VISUAL ART

"Fritz Haeg's Animal Estates Regional Model Homes 4.0"

Considering the billions of non-*Homo sapiens* species enjoying total dominion over the earth — Trees cause pollution! Coyotes take over our neighbor-

hoods! — Fritz Haeg's *Animal Estates* seems rather unnecessary. An architect, artist, and activist, Haeg's interdisciplinary project asks the public to design model dwellings for local animal "clients" that have been kindly asked to emigrate by the 6 billion-plus humans fulfilling their basic needs. His two remaining workshops (this week the California quail, next week the sea lion) include "client" experts, plus super-creative, participatory activities. Tonight Haeg discusses his proposal to reintroduce animals into urban habitats. (**Kat Renz**)

6:30 p.m., \$7–\$12.50
Workshops Sun/20 and July 27,
11 a.m.–3 p.m.
Koret Visitor Education Center
SFMOMA
151 Third St., SF
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www.sfmoma.org

FRIDAY JULY 18

VISUAL ART

"The Sniff Show: Out of the Fill"

I once spent hours at the Albany Bulb trodding well-blazed trails helping the ex-dude find a leg-

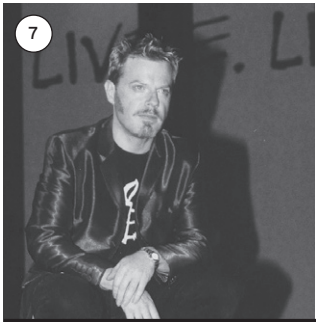
endary concrete skate bowl. Fortunately my characteristic impatience was assuaged by the chance to explore the renegade folk-art exhibition in this shoreline wilderness, former official dump-in-the-bay disposal site, and hobo hobbit camp. Meet Sniff, three of the original guerrilla artists. Get lost in 11 voluptuous, mural-like paintings, reminiscent of Diego Rivera and Dadaist George Grosz. Then hit up the Albany Bulb, and win your heart's desire at the mock carnival decaying in the mudflats. (**Renz**)

Through Aug. 3
Reception 5 p.m., free
Eclectix Gallery
7523 Fairmount, El Cerrito
(510) 364-7261
www.eclectixstore.com

THEATER

Lorca Summer Festival

Escape the summer chill for an evening or three at Intersection for the Arts' Lorca Summer Festival. Over three weekends, Pangs Theatre Ensemble presents Federico García Lorca's "rural trilogy" of plays: *Blood Wedding* (1932), *Yerma* (1934), and *The House of Bernarda Alba* (1936). Though murdered at



38 by Spanish Nationalists in 1936, Lorca is regarded as one of Spain's most influential poets and playwrights, befriending the likes of Dalí and Buñuel, and inspiring later poets such as Pablo Neruda and Leonard Cohen. Isolated by depression and his homosexuality, Lorca explores themes of thwarted desire and repressed passion in each of these three tragedies — his most enduring works. **(Nicole Gluckstern)**

Through Aug. 2
8 p.m., \$12–\$25
Intersection for the Arts
446 Valencia, SF
(415) 515-0851
www.pangstheater.com

MUSIC

The Melvins
I've seen the Melvins a lot. I mean a lot. I've seen them at places that no longer exist: covering Joan Baez' (via Judas Priest) "Diamonds and Rust" at the Berkeley Square. I saw Helmet open for them at the long-defunct Axis lounge in San Jose. I worked the stage at Slim's as they opened for Helmet two nights in a row, completely savaging the poor bastards.

I've seen them through a bajillion bass players, from the diminutive daughter of Shirley Temple Black to strapping young lads with beards and/or cowboy hats. Everything changed after 2006's (A) *Senile Animal* (Ipecac), when the mighty Mels annexed Jared Warren and Coady Willis of Big Business, and took the stage as a four-piece with two of the most beastly, hard-hitting drummers extant. Melvins 2.0 was born, so hyperbolically heavy and unbearably brutal that someone could really get hurt. Their new Ipecac disc, *Nude With Boots*, is loaded with riffs so massive and earthy you can take up residence in them. "Hey, I moved into that one riff from the new Melvins album. You should come over — it's got a sweet wet bar, hot tub, and plutonium mine." **(Duncan Scott Davidson)**

With Big Business
9 p.m., \$21
Slim's
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www.slims-sf.com

SATURDAY
JULY 19

EVENT

Tour de Fat
What's better than a festival of bicycles and beer? How about a day of cycles and suds, carnival acts, and local music? And what if admission was free, beer sales benefited the SF Bicycle Coalition, and you could get your bike tuned-up there? Well it is, they will, and you can. And, yes, it's time again for the illustrious Tour De Fat. The bicycle parade through Golden Gate Park starts at 9 a.m. then winds its way back to Speedway Meadow where the "Ballyhoo" begins at noon. Oh, and there'll be fire jumping too. **(Sam Devine)**

Noon, free
Speedway Meadow
Golden Gate Park
John F. Kennedy and Crossover, SF
www.sfbike.org/?fat

EVENT

All Known Metal Bands
Anal Afterbirth, Burzum,

Imagine an acre's worth of fixie hipsters singing along to the *1812 Overture*.

Cannibal Corpse, Dead, Evil, Fullgore, Grom, Heartwork, Isengard, Judas Priest, Kat, Loverwolf, Manowar, Nordic Mist, Osiris, Pentagram, Quorthon, Rotten Ruins Zombie Flesh, Satan's Penguins, Tormentor, Unholy, Venom, Witchtiger, Xthtogg, Yog-Sothath, and Z.Z. Bottom. It's the ABCs of metal: Dan Nelson's *All Known Metal Bands* (McSweeney's), a gorgeous, brutally thorough coffee-table compendium of the genre's 51,000 purveyors (though the dude at Aquarius said it wasn't *totally* inclusive). Next time you're too stoned to move or need engaging bathroom literature, count how many names start with Death, Black, or Hell. It's requisite reading for newbie metalheads in search of an unclaimed name. Nelson reads from — and signs — his weighty tome at this event, to the tune of metal DJs. **(Renz)**

7 p.m., free
Rowan Morrison Gallery
333 40th St., Oakl.
(510) 384-5344
www.rowanmorrison.com

SUNDAY
JULY 20

MUSIC

Pharoah Sanders
Pharoah means "great house" and originally referred not to the Egyptian king himself, but to his palace. In time the meaning relaxed to encompass both the king and his home. Fitting, then, for Pharoah Sanders to assume the name. Building upon the polychordal, dense, sheets-of-sound foundation laid by John Coltrane (whom he played with during his formative years), Sanders raised a house worthy of empire, embellishing the skeleton timbers of blues and Afro-American church music with the traditional styles of African and third world music. The over-blown harmonics typical of his technique shimmer over deeper tones to harmonize with the earth's own "om." **(Ferguson)**

2 p.m., free
Sigmund Stern Grove
19th Ave. and Sloat, SF
CONTINUES ON PAGE 20 »

(1) (2) Fred Halsted (see "Play On"); (3) Scissors for Lefty (see Wed/16); (4) logo for *Animal Estates* (see Thurs/17); (5) Tour de Fat (see Sat/19); (6) painting by Sniff Izzard (see Fri/18); (7) Eddie Izzard (see Thurs/17); (8) Anna Moschovakis (see Sun/20); (9) Malalai Joya (see Wed/16); (10) promotional image for *Blood Wedding* (see Fri/18); (11) cover of *All Known Metal Bands* (see Sat/19); (12) Pharoah Sanders (see Sun/20).

PHAROAH SANDERS PHOTO BY
QUENTIN LABOUCHER



FILM/VIDEO

A LISTENER'S TALE
Thu, Jul 10, 7 pm

A surprise discovery at this year's Rotterdam Film Festival. Filled with images of staggering beauty, it is meditative, non-fiction visual poem shot among the people of Sikkim in a northeastern state of India. Structured as a contemplative magic ode, with elements of pure cinema verite, it is a testament to the spirit of the Buddhist struggle to survive and maintain the ancient values.

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Film/Video
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KRONOS QUARTET AND HOMAYOUN SAKHI
SAT, AUG 2, 8 PM // NOVELLUS THEATER AT YBCA // \$30 REGULAR, \$25 MEM/SNR/STU/TEA
Program to include solo sets by Homayoun Sakhi, one of the world's finest players of the Afghan *rubab*—a double-chambered lute—and Kronos Quartet, plus the world premiere of *Rangin Kaman (The Rainbow)*, with Salar Nader on *tabla* and Abbos Kosimov on *doyra*.

For information on other *Music without Borders Weekend* events—including films, panel discussions and a listening party with Kronos' own David Harrington—visit www.BAN5.org or www.YBCA.org.

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The Melvins (see Fri/18)

MELVINS PHOTO BY ERIN BROADLEY

PICKS CONT>>

(415) 252-6252
www.sterngrove.org

MUSIC

SF Symphony in Dolores Park
Attentive readers of the *Guardian's* San Francisco Symphony coverage will surely have detected by now that we — okay, I — have a wee bit of a boy crush on raffish yet dignified Associate Conductor James Gaffigan. His masterly control, punctuated by flashes of smiling modesty, is enough to turn this scruffy club kid into a full-blown tuxedo queen. The symphony's annual picnic-ready free concert in Dolores Park is a must for the concerto-curious — imagine an acre's worth of fixie hipsters singing along to the *1812 Overture* — and this year it's Gaffigan's turn in the (hopefully) sunshine. He'll lead the players through a program featuring Dvorák's heady *Slavonic Dances*, Haydn's picaresque *Trumpet Concerto*, and, oddly for July, selections from Tchaikovsky's *Nutcracker*. Oh, Gaffigan — you're such a rebel! (Marke B.)

2 p.m., free
Dolores Park
Dolores at 19th St., SF
(415) 864-6000
www.sfsymphony.org

LIT

“The New Reading Series”: Anna Moschovakis and Dennis Somera
“But I want to be able to say a thing / Without sleeping with its contradiction,” Anna Moschovakis writes. Perhaps the reverse-puppet-act of translation is one way to do this: Moschovakis has translated the formidable likes of Blaise Cendrars. In last year's *The Drug of Art* — from Ugly Duckling Presse, which she helps run — Moschovakis brings the suppressed dark moods of Czech-English poet Ivan Blatny to readers. This reader says thanks. Of course, even ace translators can't avoid flirtations with synonyms in their search for the best word. Moschovakis brings that experience to *I Have Not Been Able to Get Through to Everyone* (Turtle Point Press), a new collection. She'll read from it at the New Reading Series, formerly known as New Yipes. (Huston)

6:30 p.m., \$3–infinity
21 Grand
416 25th St., Oakl.
(510) 444-7263
www.newyipes.blogspot.com



MONDAY
JULY 21

MUSIC

N.E.R.D.
Hot beats with Kanye West and Snoop. Cultural cool with Billionaire Boys Club and Ice Cream. Before Pharrell Williams became a famous rap connoisseur, he was the baby-faced lead singer on groundbreaking rock-rappers N.E.R.D. The trio of Chad Hugo, Shay Haley, and Williams broke through with 2001's *In Search Of...* (Virgin) and followed up with 2004's *Fly or Die* (Virgin). Their latest, *Seeing Sounds*, (Interscope) is vintage N.E.R.D. — provocative, genre-bending, and sometimes just plain confusing. (Lee)

9 p.m., \$40
Fillmore
1805 Geary
(415) 346-6000
www.thefillmore.com

TUESDAY
JULY 22

MUSIC

Boiling Suns
If The Boiling Suns were homemade soup, the recipe would go like this: prepare a stock of blues-fueled rock. Alternately stir in heaps of Hendrixian

solos and distorted guitar. Add a smidge of sludge, a dash of psych, and punk feedback to taste. Simmer with tasty vocals à la Witchfinder General's Zeeb Parkes, the deadpan delivery of Kim Gordon, and Ian Anderson's deep holler. (And don't forget two of the three main ingredients: drummer Ben Richardson and bassist Chris DeMento were once glorious interns — and are now contributors — at your lovely independent weekly!) Serve at 212 degrees F to folks craving the pre-Sabbath heaviness of Blue Cheer and a consistently bluesy groove. Simple, hearty, and delicious. Eat up. (Renz)

With Untrust Us and Whiskey Rebellion
8 p.m., free
El Rio
3158 Mission, SF
(415) 282-3325
www.elriosf.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST

Noah Beil
TITLE *San Francisco, California, 2008*

THE STORY Beil's series, *Berms and Drumlins*, explores man's alteration of the landscape. From Ohlone shell mounds to gold mining sediment changing the bay's shoreline, the Bay Area has long been subjected to deliberate and unintentional modifications by its inhabitants. This photograph was taken on Treasure Island, a man-made environment built entirely on landfill.

BIO In his landscape photographs, Beil compares natural and man-made features and searches for subtle embellishments to the earth's surface that may not be readily apparent. He questions whether the reshaping of the earth should be considered destructive or decorative, exploring how we differentiate between detrimental alteration and landscaping. He lives in Oakland.

SHOW “Eighteen Months: Taking the Pulse of Bay Area Photography.” Thurs/17 through Sept. 19; Wed.–Sat., noon–5 p.m. San Francisco Arts Commission Gallery at City Hall, 1 Dr. Carlton B. Goodlet Place, SF. (415) 554-6080. Opening reception Thurs/17, 5:30–7:30 p.m.
WEB SITE www.sfacgallery.com



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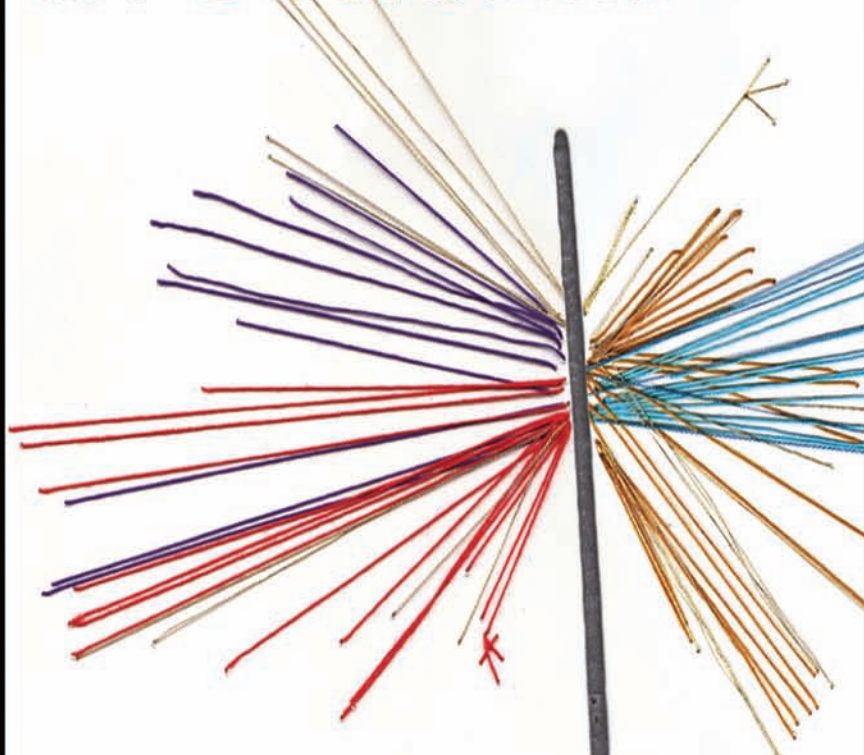
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Orchestral Fantasy

WED JUL 9 8PM

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THU JUL 10 8PM

James Gaffigan conductor

Stefan Jackiw violin

San Francisco Symphony

Bach/Stokowski Toccata and Fugue

Mendelssohn Violin Concerto

Mussorgsky/Ravel *Pictures at an Exhibition*

Dvořák and Beethoven

New Worlds, Forever

FRI JUL 11 8PM

James Gaffigan conductor

Natasha Paremski piano

San Francisco Symphony

Dvořák *Slavonic* Dance No. 8

Beethoven Piano Concerto No. 5, *Emperor*

Dvořák Symphony No. 9, *From the New World*

Rodgers & Hammerstein On Stage and Screen

SAT JUL 12 8PM

SUN JUL 13 2PM

George Daugherty conductor

San Francisco Symphony

African Children's Choir

Journey of Hope

SUN JUL 13 8PM

The African Children's Choir presents *Journey of Hope*, the story of the choir's inspirational journey out of Africa's poorest villages.

All About Mozart

THU JUL 17 8PM

James Gaffigan conductor

Peng Peng and **Conrad Tao** pianists

San Francisco Symphony

Mozart Ballet Music from *Idomeneo*

Mozart Concerto No. 10 for Two Pianos

Mozart Symphony No. 41, *Jupiter*

Beautiful Brass

FRI JUL 18 8PM

James Gaffigan conductor

Alison Balsom trumpet

San Francisco Symphony

L. Mozart (attributed to Haydn) *Tay Symphony*

Haydn Trumpet Concerto

Tchaikovsky Act II from *The Nutcracker*

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Big Bad Voodoo Daddy with the SFS

SAT JUL 19 8PM

Randall Craig Fleischer conductor

Big Bad Voodoo Daddy

San Francisco Symphony Musicians

TANGO TONIGHT! featuring Quartango

SUN JUL 20 8PM

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From France

THU JUL 24 8PM

James Gaffigan conductor

Inon Barnatan piano

San Francisco Symphony

Bizet *Carmen*, Suite No. 1

Saint-Saëns Piano Concerto No. 2

Offenbach Overture to *Orpheus in the Underworld*

Offenbach Intermezzo & Barcarolle from *The Tales of Hoffmann*

Ravel *La Valse*

Inon Barnatan, a pianist who has wowed audiences from Carnegie Hall to the Concertgebouw, brings Saint-Saëns's effervescent Second Piano Concerto to life. You'll also hear Bizet's lively suite from *Carmen*, Ravel's homage to the waltz, and the boisterous *Orpheus in the Underworld*.

Bernadette Peters with the SFS

FRI JUL 25 8PM

Edwin Outwater conductor

Marvin Laird Music Director for Bernadette Peters

Bernadette Peters vocalist

San Francisco Symphony

Sorry, group discounts do not apply.

Five Siblings, Five Pianos

The 5 Browns

SAT JUL 26 8PM

Siblings Ryan, Melody, Gregory, Deondra, and Desirae Brown show that talent is a family affair. The 5 Browns play piano together in different configurations of duets and trios, and when all five of them play together, it's like a forty-piece orchestra!

Tickets: \$20-\$85

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trash pop culture news, notes, and reviews

Cluck yeah!

WINGIN' IT Veteran filmmaker Lloyd Kaufman spoke to me from Troma Entertainment's Long Island City, N.Y., headquarters about *Poultrygeist: Night of the Chicken Dead* — a scathing and explosive (as in “explosive diarrhea”) look at the fast-food industry. He calls this hilarious, stomach-turning epic “the first chicken-Indian-zombie movie that has singing and dancing.” He also had quite a bit to say about the state of the media and cinema today. **(Cheryl Eddy)**

LLOYD KAUFMAN “The biggest misconception [about Troma films] is that people who haven't seen them assume that we make these movies formulaically — that we just throw together some gyno-Americans in bikinis, slap some ketchup on 'em, and have 'em run through the woods. Troma is a 35-year-old company, and we wouldn't be around if that was all we did. The problem is, most people who dismiss us are too busy taking [in] the Burger King advertisement called *Iron Man*. The *Village Voice* has a conglomerate — the so-called ‘alternative newspaper,’ the *LA Weekly*, the *New Times* — they don't even have the interest in reviewing [*Poultrygeist*]. They have some idiot review it in *New York* who, in my opinion, didn't even look at the movie, and says that Trey Parker is in *Poultrygeist* and gives it a cursory review. I can't imagine how they could have seen the movie if they think Trey Parker is in the movie. Somebody put it up on imdb.com because Trey Parker was discovered by Troma, and because Trey Parker has acted in other Troma movies. Some fan put it [on the Internet]. And this has been repeated by other critics — *critics!* who are supposed to be reviewing the movie. So if the alternative media is a disgrace like the *LA Weekly*, if they're just vomiting out an inaccurate, uninspired reviews, if this is the alternative media that's supposed to be embracing art and embracing

independent art, we don't have a chance. When *Toxic Avenger* came out in 1983, Vincent Canby — the lead reviewer for the *New York Times* — chose to review it when it came out. He cared, he was interested. That's gone. It's over.



Aspiring directors, take note: Lloyd Kaufman has been directing films for 40 years, but he's not afraid to get his nose bitten off by a chicken zombie. Cluck yeah!

“All of us independents have got to fight for the future of art. The big hope is that [independent filmmakers] come out swinging: that they be aggressive and not be afraid to whore for their art. I think too many talented directors feel that doing what Lloyd Kaufman does is low-class, going out there and promoting the film — like, ‘I don't wanna get my hands dirty doing that.’ As long as you don't compromise your art, as long as you don't try to remake *Pulp Fiction* 10 times, as long as you're doing something you believe in once it's finished — as long as you're not breaking any laws or hurting people — what is wrong if I wear a clown suit and go to Cannes and throw blood on people? Why is that wrong?” **SFBG**

POULTRYGEIST: NIGHT OF THE CHICKEN DEAD opens Fri/18 at the Roxie. See Rep Clock for showtimes.

THE MIX

- (1) The Brothers Unconnected/Sun City Girls tribute, Maxwell's
- (2) Kira Lynn Cain record release show, Café Du Nord
- (3) Saviours playing to a sweaty, packed house at Annie's Social Club
- (4) *Generation Kill*, HBO
- (5) Lee Hazlewood tribute show, Rite Spot

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music

Why so bummed, Beck (left)? Hey, a better question might be, why aren't *you* bummed? *Modern Guilt* finds the songwriter diving into the ennui coming off the streets. For those searching for vivacious good times, perhaps check *Viva la Vida or Death and All His Friends* by Coldplay (top right) and the combo's upcoming show at San Jose's so-called Shark Tank, or the horny happenings of A Hawk and a Hacksaw (bottom right). You can hack it, if you try. | PHOTO OF BECK BY AUTUMN DEWILDE



Guilt to the hilt

By Kimberly Chun

kimberly@sfbg.com

SONIC REDUCER Watching the chopped and cropped black-and-white promo vid for Beck's new album, *Modern Guilt* (DGC) — a study in cut-rate Super 8 ways to make static images of the reedy rocker and cohorts look exciting and fresh — I can't help but think of Velvet Underground hanger-on/documenter Andy Warhol and his bricolage brethren and kindred experimentalist Bruce Conner, who sadly passed July 7. Memories of the toothpick-thin, turtlenecked Bay Area beat-gen grandpappy shaking and shimmying beside breakdance troupe Sisterz of the Underground on an impromptu dance floor at the *Guardian's* 2005 Goldies bash are burned forever in my olde retina, for sure — right alongside indelible images from Conner's Ray Charles-driven *Cosmic Ray* (1962) and his Toni Basil-go-go-happy *Breakaway* (1966). Where's the joy in contemplating Conner's fierce life force — one that happily, darkly captured the pure products of America gone mad — finally breaking away and making a run for the ether? And likewise — in an era of diminished expectations, recession-inspired belt-tightening, and exploding oil prices — who cares to question why Beck has got the 21st-century blues but bad?

Readings of *Modern Guilt's* songs as covert Scientology tracts can wait: the overt critical prognosis is that Beck's latest disc is terminally bummed. "*Modern Guilt* sounds like an

obligation," writes Amy O'Brien of *Vancouver Sun*. "It sounds like Beck has disengaged from his music." Meanwhile, Greg Kot of *Chicago Tribune* theorizes that the songwriter and producer Danger Mouse's collaboration "sounds like it was dashed off between appointments on Danger Mouse's increasingly stocked calendar." All grouse about the overall darkness of Beck's mood: there are ruminations on bones, abandonment, and corrosive rain on the gluey exotica-bop "Orphans" and on melting ice caps, hurricanes, and heat waves amid the blissfully brisk, purring pop "Gamma Ray." "Replica" takes on a drum 'n' bass face, bright chimes tolling with dread at the age of mechanical reproduction, whereas "Profanity Prayers" invokes a spanking Devo rhythm and inverts "Mr. Soul" motifs to encapsulate soulless urban drift. "You couldn't help but stare like a creature with the laws of a brothel and the fireproof bones of a preacher with your lingo coined from the sacrament of a casino ...," Beck breathes. "You stare into space trying to discern what to say now and you wait at the light and watch for a sign that you're breathing." We've heard such expressions of ennui before from Beck, but can the weariness of age — he made 38 on July 8, the date of *Modern Guilt's* release — lie at the heart of the album, behind the minimalist bass bumps of "Youthless"? Or is Beck simply saving such crowd-pleasers as last year's Grammy-nominated digital-only single "Timebomb" — just check the homemade video tributes on YouTube — for some Gallic-inspired megarelease to come?

I doubt it. *Modern Guilt* is far from giddily upbeat. It's no *Midnite Vultures* (DGC, 1999),

the larkiest Beck has ever skewed, nor is it as self-consciously crafted as *The Information* (DGC, 2006). Instead it reads like the man who is in touch, as usual, with the moment — one that would make Philip K. Dick's skin crawl. My favorite songs emerge when Beck plunges into a *Mutations*-ish darkness and *Sea Change*-like doom. Downed jet passengers drown amid viewer paranoia in the dreamy, Gainsbourgian "Chemtrails," which roils in a gorgeous funk, and the fatalistic "Volcano" turns out to be one of the most beautiful, beautifully imperfect songs Beck's ever written. Its trudging beats dissolve like a heavy heart into his weary "I'm tired of evil / And all that it feeds." He continues, "I'm tired of people who only want to be pleased / But I still want to please you / And I heard of that Japanese girl who jumped into the volcano / Was she trying to make it back / Back to the womb of the world," and the melody resolves, ever so briefly, before returning to its sorrowful grind. "I've been drinking all these tears so long / All I've got left is the taste of salt in my mouth. I don't know where I've been / But know where I'm going / To that volcano." Beck's protagonist doesn't want to fall in — nirvana has not been achieved, nor has the promise of Beck and his generation been completely fulfilled — but those uncredited violins make the brief journey out, into silence, a guilty pleasure. **SFBG**

BECK

Aug. 22, 5 p.m., \$85–\$225.50

Outside Lands Festival

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www.sfoutsidelands.com

MINE EARS HAVE HEARD THE GLORY

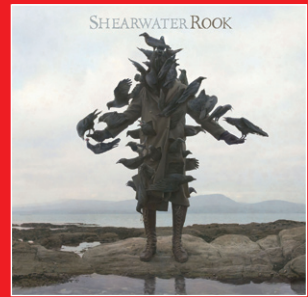
THE REAL TUESDAY WELDReally, for reals. Wed/16, 7 p.m., \$12. Café Du Nord, 2170 Market, SF. www.cafedunord.com**JASON ANDERSON**The K artist and ex-Wolf Colonel joins the aerobics and sock-puppet fun of the Unlimited Enthusiasm Expo '08. With Harry and the Potters; Math, the Band; and Uncle Monsterface. Fri/18, 9 p.m., \$12, and Sat/19, 1 p.m., \$14. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com**COLDPLAY**Chris Martin et al. were recently jumped by Lil Wayne at the top of the US pops, where they were perched with *Viva la Vida or Death and All His Friends* (Capitol). Fri/18, 7:30 p.m., \$49.50–\$89.50. HP Pavilion, 525 W. Santa Clara, San Jose. www.ticketmaster.com**NOBUNNY**Bouncing with witchy hooks. With Gravy Train!!!!, the Floating Corpses, and Bridez. Sat/19, 9 p.m., \$12. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com**CHRIS SCHLARB**The Sounds Are Active label head lets loose his *Twilight and Ghost Stories* (Asthmatic Kitty). Sat/19, 10 p.m., \$7. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com**A HAWK AND A HACKSAW**Feeling horn-y? The Albuquerque, N.M., band recently hacked out a score for a documentary about cultural critic Slavoj Zizek. Mon/21, 8 p.m., \$13. Independent, 628 Divisadero, SF. www.theindependentsf.com

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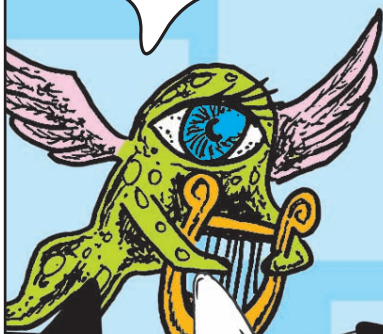


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Bittersweet symphonies

Erstwhile June Brides vocalist Phil Wilson wields *Industrial Strength* pop

By Max Goldberg
 > a&cletters@sfbg.com

Indie culture tends to romanticize dog-eared production as a sign of authenticity rather than one of limited means. When I interviewed Damon Krukowski and Naomi Yang last winter, they emphasized how they strove for professionalism designing Galaxie 500's epochal album sleeves and then laughed when we talked about how younger bands try to recreate their so-called handmade quality. Phil Wilson suffered an altogether nastier shock when fans of the June Brides rejected his attempts to expand the scope of the band's singles from tattered nursery rhymes like "Every Conversation" to the more poised pop songsmithery of "Josef's Gone."

Of all the casualties of indie capriciousness, the Junies seem to have had especially rotten luck. Originally formed in 1983 by Wilson and schoolmate Simon Beesley, the June Brides quickly swelled to accommodate trumpeter Jon Hunter and John Cale-inspired violist Frank Sweeney. The group was a staple of Alan McGee's Living Room venue, but McGee didn't sign the Junies to his ascendant Creation Records, purportedly writing the band off as too obvious a choice.

The Junies' slapdash discography of postcard singles and a mini-album — all collected on Cherry Red's essential 2005 anthology, *Every Conversation: The Story of The June Brides and Phil Wilson* — was par for the era, but the outfit had several brushes with something more: an *NME* cover story, opening slots for the Jesus and Mary Chain at their infamous Ambulance Station shows, and taking Morrissey's vote as "best band of 1985." But before they could get their footing, the combo got caught in an unenviable snare of nostalgic fans and a press backlash toward the twee bands associated with the *C86* (Rough Trade/*NME*, 1986) compilation.

Alan McGee did invite Wilson to record solo material for Creation after the Junies split up in 1986, but after a couple of tender, country-tinged singles



Always a bridesmaid? The June Brides' Phil Wilson, pictured back in the '80s day, emerges with a new four-song EP, *Industrial Strength*. | PHOTO BY BOB STUART

didn't sell, the singer-songwriter extricated himself to a career in civil service. A new four-song EP, *Industrial Strength*, released by Oakland indie-pop aficionados Slumberland, picks up the quirky folk-rock vein he left off with on "10 Miles" and "A Jingle." Wilson's voice is a bit less herky-jerky than it once was, but he sounds refreshed on the jangly opener, "Neon Lights." The best song of the set, a hypnotic swirl of dream-pop called "United," shows he still has a knack for making an ecstatically romantic lyric sound a little anxious.

In the past, Wilson used to work the opposite way, dabbling forlorn verses in his quicksilver melodies and soft-curving arches of verse-chorus-bridge. Bittersweet pop doesn't come any more delicately folded than the vocalist's gorgeous goodbye to the '80s on the Caff Records' 1989 "Better Days"/"The Written Word" single. The flubbed notes and flat harmonies of the early June Brides singles are endearing, but Wilson's later efforts with the

band — see the glitzy panache of "Just the Same" — show that the singer-songwriter was drawn to Brill Building polish as much as Television Personalities scruff.

This was a solid decade before it became fashionable for indie-rockers to mine baroque pop à la Pulp and Belle and Sebastian — an English association that could easily be expanded to put the Junies in the same league as American melancholy artists like Yo La Tengo and Sebadoh. Wilson won't be netting a check for his California mini-tour comparable to the one the Jesus and Mary Chain got for headlining Coachella last year, but his songbook remains ripe for rediscovery, this summer or any other. **SFBG**

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UP IN THE AIR WITH HIP-HOP TWOSOME BLUE SKY BLACK DEATH

"We're not just late '90s scientific backpack revivalists," says Ian "Young God" Taggart, one-half of production duo Blue Sky Black Death.

It's a reference only a hip-hop head could appreciate. The "super-scientific" tag comes from a verse in Jeru tha Damaja's 1994 classic "Can't Stop the Prophet," a bizarre drama in which the Brooklyn MC battles thugs who represent the seven deadly sins. The term has come to represent an influential wing of '90s hip-hop culture, evoking yin-yang flights of lyrically ornate action fantasy and pre-millennial dread.

But with its fourth album, *Late Night Cinema*, Blue Sky Black Death has distilled its essence into something more original than Wu-Tang Clan homage. Released on independent hip-hop label Babygrande this spring, it blends live instruments — by Young God and various musician friends — and samples into a dense tapestry of themes, from the antiwar epic "Ghosts Among Men" to the yearning romance "The Era When We Sang." The disc expertly evokes the group's namesake, a skydiving term for snatching ecstasy from oblivion.

"Probably the most beautiful thing when you're jumping out is all the blue sky, but it's the most dangerous thing you can do at the same time, you know?" explains Taggart by phone from his Upper Haight District home. "That's the black death. I thought it went well with our music because I thought it could be really dark or really pretty."

The 23-year-old Taggart doesn't earn a living from music yet. Instead, he lives a journeyman's existence sustained by a hodgepodge of retail and restaurant gigs. Meanwhile his Seattle musical partner, 30-year-old Kingston Maguire, has more stable employment as an apartment complex manager. "I feel like I'm attracted to bullshit jobs so I can focus on my music," Taggart says.

Since joining forces in 2005, Taggart and Maguire have worked hard to expand their audience beyond a small but appreciative following of hardcore rap fans. Their label has a — sometimes unfair — reputation for issuing angry, conspiracy-obsessed rap epics. Its flagship artist is Jedi Mind Tricks, a Philadelphia group whose '90s-style beats and verbal assaults against organized religion and the government have become a controversial subgenre unto itself.

Blue Sky Black Death has expertly mined this niche with wintry street dreams such as 2007's *Razah's Ladder*, an album recorded in conjunction with Hell Razah from former Wu-Tang affiliate Sunz of Man. But Taggart's afraid his group is being dismissed as a JMT acolyte. "Honestly, I don't want to be lumped in with them," he says. "That's not a diss towards any of those artists, and it's probably our fault because of the people we've worked with. But we try to drift away from that with our instrumental music because we don't want to be pigeonholed with our sound."

Blue Sky Black Death wants to break out of the super-scientific ghetto without forsaking its roots. Upcoming projects range from Slow Burning Lights, a San Francisco downtempo band with Yes Alexander from the Casual Lights, to an album with rappers Ill Bill from Non-Phixion and Crooked I. "As far as when we're making actual beats and we have rappers in mind, I guess we're definitely influenced by the '90s sound," says Taggart. "But we take it a lot farther." **(Mosi Reeves)**



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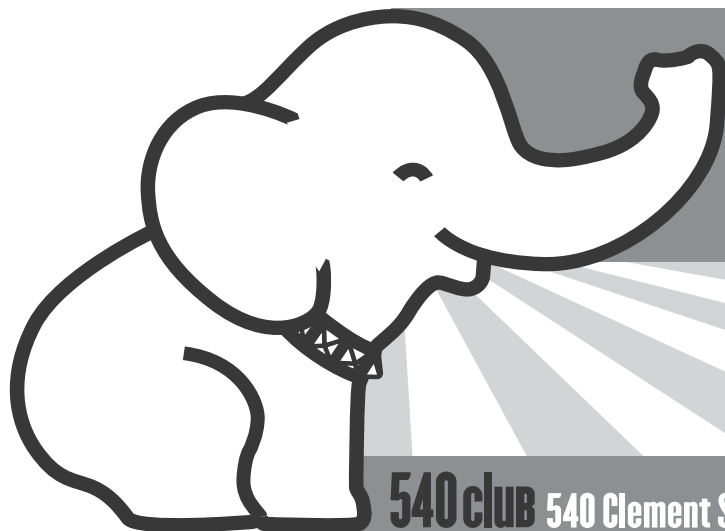
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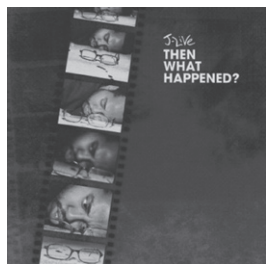
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J-LIVE
Then What Happened?
(BBE)

Since J-Live has been a victim of record label BS for much of his under-appreciated career, this New York City lyrical force can be forgiven for the inordinate amount of time he dedicates on *Then What Happened?* to criticizing the ills of the music biz — something that in this stage of the rap game should seem both unnecessary and archaic. But as he says on the autobiographical, 13-track opener, “One to 31,” he has sold a mere 100,000 copies — total — of all his releases since he started out a dozen years ago.

But things change shortly for this underground — “underwater,” he insists — mic fiend-DJ-producer, given the sheer boom-bap appeal of his latest, fourth full-length, which showcases his mad mic and turntablist skills, complemented by the (mostly tight) production of DJ Jazzy Jeff, Oddisee, Nicolay, Nu-Mark, DJ Spinna, and Evil Dee. The latter laced up the head-nodding track to the anti-corporate “Be No Slave” on which the former junior high teacher drops nonstop metaphors (“The underground railroad’s at the last station”) while somehow managing to rhyme “chlamydia” with “commit-tee up.” Similarly anchored around a soulful female vocal sample is the infectious Oddisee-produced track “The Upgrade,” which puts the producer and Posdanous, a.k.a. Plug 1, on the mic. Other standout tracks include the Nu-Mark-produced “The Zone,” highlighting the baritone of Chali 2na, and the synth-drenched dreamy “The Last Third,” about how J-Live’s marriage ended on the rocks. *Then What Happened?* clocks in as yet another strong hip-hop release that makes me think that 2008 is the new 1995. **(Billy Jam)**

CSS Donkey (Sub Pop)

Less gritty and determinedly trashy than CSS’s 2006 self-titled debut, *Donkey*, the São Paulo party corps’ second turn of the screwball dance-pop, almost challenges you to dismiss them as no-talent throwaways: the disc glides along like a sleek new speedster kitted out with shiny, looky-loo production values. And who can resist the infectious, chrome-lined pop of “Let’s Reggae All Night,” which rides on a punchy, burly bassline that just dares you not to wiggle the rump roast to Lovefoxxx’s taunting “You’re so fast! I’m so slow because / That’s the way I like to roll,” and its shoplifted early-Madonna synth flourishes? Same goes for “How I Became Paranoid”’s euphoric, top-down keyboard swirls and “Beautiful Song”’s smart-dumb, Cure-like, one-finger bounce. CSS may not be reinventing the wheel, but their pop convertibles are definitely the vehicles to get them exactly where they want to go, with fun to spare. **(Kimberly Chun)**



BARRY ADAMSON
Back to the Cat
(Central Control International)

Composer, multi-instrumentalist, and rogue crooner Barry Adamson has charted quite the distinctive path for himself over the years, dropping rumbling bass grooves into the jittery post-punk twitch of Magazine and welding a lurching low-end to the savage blues of early Nick Cave and the Bad Seeds recordings before settling into a career of scoring captivatingly lurid soundtracks for films real and imagined. Drawing on the work of soundtrack composers like John Barry, as well as the smooth soul and silky-toned swingers of 1960s radio, Adamson siphons his beloved touchstones into a resplendently depraved vision of the decade, wherein every Carnaby Street stroll bristles with intrigue and every mod party is riddled with femmes fatales. Had Serge Gainsbourg hooked up with the Walker Brothers for a little spy-flick mise-en-scène, the results would surely sound like *Back to the Cat*.

Adamson orchestrates wildly turbulent, seductively slinky cat-and-mouse interplay from villainous horn fills, jazzy Georgie Fame-evoking organ shuffles, and sputtering wah-wah guitar funk. But the most expressive instrument remains his voice, sliding evenly from lounge-lizard swagger to ear-burrowing devil whispers to Stax Records-worthy soul-belters. Those hankering for a taste of the sordid should check out the burlesque horn-festooned “Psycho Sexual” and the deranged Rat Packer rantings of “The Beaten Side of Town,” the latter of which could be the finest slice of noir served up so far in the master’s two-decades-strong solo career. **(Todd Lavoie)**

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balazo 18
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rubber o cement
take up serpents
ettrick
amir coyle
bleachy bleachy bleach
mikey yeda
hora flora

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jel
the sixteens
the fucking ocean
ned

argus
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eric landmark presents:
water and hollers
coconut
shy grape

hotel utah
show 10pm, \$10, 21+
the white buffalo
the blank tapes
agent ribbons

hemlock
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lazarus
tiny vipers (subpop)
garrett pierce

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sokai stillhead
darwinsbitch
jim haynes

grey area/fat city
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christopher willits
the drift
mi ami
eyes

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lualta (san diego)
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nancy garcia

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yoko solo
patrice scanlon
blankethead
bloody snowman

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saturday, july 19

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2183 mission st
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bat makumba
chana (la)
velorio
los murderachis
dj ekg

argus
doors 8/show 9pm, \$5, 21+
mountainhood
silver darling
french miami

hotel utah
doors 8/show 9pm, \$10, 21+
lady genius
gwendolyn (la)
huff this! (ny)
the parish

million fishes
2501 bryant/23 st
show 8:00pm, \$5, all ages
little teeth
the fucking ocean
nat baldwin
extra life
goo

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william hooker trio
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doors 7/show 8pm, \$5-\$15, all ages
hope mohr
mgm grand
the mirror theory of nlp
heart the band

cafe du nord
doors 8:30/show 9:30pm, \$14, 21+
earlilmart (la)
built like alaska
the parson red heads (la)

sunday july 20

knockout
doors 8/show 9pm, \$7, 21+
smile! co-presents:
citadelle
wymond miles
white pee
3 leafs
foxtails brigade

amnesia
show 9pm, \$10, 21+
what cheer? brigade (ri)
super secreta speciale

balazo 18
2183 mission st
doors 4/show 4:30pm, \$8, all ages
firme
no way jose (la)
novela
the graves bros deluxe
sergio iglesias &
the latin love machine
dj ekg

argus
doors 8/show 9pm, \$5, 21+
night of 100 eyes part 2:
quattrodeggs
tea elles
james fei
sad horse
special guest: jan(t) pants

million fishes
2501 bryant/23 st
show 3:00pm, donation, all ages
matinee show
what cheer? brigade (ri)
mgm grand
tigerhoneypot

hemlock
show 9:30pm, \$6, 21+
zim zims
joe finkel (ny)
ryan henry (el capitan)

d-structure
520 haight/fillmore st
screening 8pm, free, all ages
screening of 5 short films
by victor solomon with live
music by kyle williams
and dj the duke of windsor

for more information & updates: www.mcmf.org

Shows are listed from headliner to opening act. Lineups are subject to change.

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WEDNESDAY JULY 16 7PM \$10/\$12 (JAZZ-ELECTRO-POP)
THE REAL TUESDAY WELD
SHELLAC SHACK

THURSDAY JULY 17 8:30PM \$10 (ALT-COUNTRY)
THE BUCKETS (DOUBLE CD RELEASE!)
THE GREAT AUK (FEAT. CARRIE BRADLEY)
SISTER EXISTER

FRIDAY JULY 18 9PM \$14 (COUNTRY-BLUEGRASS)
THE PINE BOX BOYS
(RECORD RELEASE PARTY!)
THE GOOD LUCK THRIFTSTORE OUTFIT
DEVINE'S JUG BAND

SATURDAY JULY 19 9:30PM \$14 (INDIE)
MISSION CREEK MUSIC FESTIVAL PRESENTS:
EARLIMART
BUILT LIKE ALASKA
THE PARSON RED HEADS

SUNDAY JULY 20 8PM \$12 (ROCK)
ZAC BROWN BAND

MONDAY JULY 21 8PM \$12 (AMERICANA/FOLK)
JON RAUHOUSE SESTET
MCCABE & MRS. MILLER (FEAT. ALISON
FAITH LEVY OF THE SIPPY CUPS AND VICTOR
KRUMMENACHER OF CAMPER VAN BEETHOVEN)

WEDNESDAY JULY 23 9PM \$10 (PSYCH/ROCK)
CAROLINER
HANS GRUSEL'S KRANKENKABINET
LOACHFILLET
AMPHIBIOUS GESTURES • BONES

THURSDAY JULY 24 8:30PM \$10 (INDIE)
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PARKER STREET CINEMA

FRIDAY JULY 25 9:30PM \$15 (ROCK)
ROB DICKINSON
(OF THE CATHERINE WHEEL)
MEZZANINE OWLS

SUNDAY JULY 27 8PM \$10 (INDIE)
THE REPUBLIC TIGERS
AIM LOW KID

MONDAY JULY 28 7:30PM \$12 (INDIE) 18+
THE VIRGINS

TUESDAY JULY 29 8PM \$14 (JAZZ-POP)
EMILY BEZAR (CD RELEASE SHOW)
MONICA PASQUAL (OF BLAMESALLY)

WEDNESDAY JULY 30 8PM \$14 (INDIE)
EEF BARZELAY (OF CLEM SNIDE)
WITH BAND

THURSDAY JULY 31 9PM \$12 (FOLK/INDIE)
FAUN FABLES (CD RELEASE!)
BONFIRE MADIGAN

FRIDAY AUGUST 1 9PM \$12 (ROCK)
RUBBERSIDEDOWN
MIGGS

SATURDAY AUGUST 2 9:30PM \$10 (ROCK)
EVEN ELROY (RECORD RELEASE PARTY!)
SMITH POINT
BONAFIDE

SUNDAY AUGUST 3 9PM \$12/\$14 (INDIE)
FILM SCHOOL
VEIL VEIL VANISH

MONDAY AUGUST 4 7:30PM \$10 (ROCK) ALL AGES
JONAS MEDIA PRESENTS:
BAY RISING SECOND ANNUAL BATTLE OF THE BANDS

WEDNESDAY AUGUST 6 9:30PM \$12 (ROCK-POP/FILM)
NEUNG PHAK AND SUBLIME FREQUENCIES PRESENT:
AN EVENING OF SOUTHEAST ASIAN MUSIC & FILM
FEATURING:

NEUNG PHAK

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MUSIC



Yosvany Terry

►► **PREVIEW** With his new suite of songs, “Ye-dé-gbé and the Afro-Caribbean Legacy,” Yosvany Terry puts his audience on a swivel, looking forward while also looking back. The Cuban-born composer-saxophonist-percussionist incorporates elements of Arará rhythms — a style brought to Cuba by slaves taken from Dahomey, now Benin, in West Africa — into his angular modern jazz writing.

“Even though I’m looking back at history, I’m trying to create something which can be combined with the most modern material I’ve been working on,” Terry said from his New York City home. Three of Terry’s compositions were recorded on pianist Gonzalo Rubalcaba’s latest album, *Avatar* (Blue Note), which was released this spring. Though Terry was most recently heard on that disc with Rubalcaba’s brilliant new quintet, the “Ye-dé-gbé” project has a more anthropological genesis. Terry traveled to Matanzas, Cuba, and studied with Mario “Mano” Rodríguez Pedroso, one of the greatest living drummers in the Arará tradition. He even had his own Arará drums made there. “The way the drums are played with sticks is a Dahomey tradition, which I bring up to date,” he explained. “You can hear the deep foundation, which is very old, but at the same time, you hear it in a context which sounds very modern.”

The music combines percussive layers with call-and-response chants and modern jazz soloing. Terry also gives credit to Bay Area percussionist Sandy Perez as a key element in the development of the suite, which receives its West Coast premiere in a series of Bay Area performances by Perez and his Afro-Caribbean Legacy band. The group includes lead vocalist and percussionist Pedro Martinez, pianist Osmany Paredes, dancer Felix “Pupi” Insua, percussionist Roman Diaz, and Terry’s brother Yuniór Terry on bass. **(Marcus Crowder)**

YOSVANY TERRY AND THE AFRO-CARIBBEAN LEGACY With Jesus Diaz, John Santos, and Michael Spiro. Fri/18, 8 p.m., \$12–\$15. Lecture-demonstration by Terry, Tues/22, 7 p.m., \$10–\$12. La Peña Cultural Center, 3105 Shattuck, Berk. (510) 849-2568, www.lapena.org. Also Sat/19, 1–3 p.m., free. Yerba Buena Gardens Festival, Mission and Third Sts., SF. www.ybgf.org. Also Sun/20, 7:30 p.m., \$14–\$28, Stanford Jazz Festival, Dinkelspiel Auditorium, Stanford. (650) 725-ARTS, www.stanfordjazz.org

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonier, and Kat Renz. Since club life is unpredictable, it’s a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 18, for information on how to submit an item to listings.

WEDNESDAY 16

ROCK/BLUES/HIP-HOP

Los Fancy Free Elbo Room. 9pm.
Fleeting Trance, **Terese Taylor**, **JJ Schultz** El Rio. 8pm, \$7.
Kepi: the Band, **Copyrights**, **Wardogs**, **Sweethearts** Bottom of the Hill. 9pm, \$8.
Master/Slave, **Caves**, **Flounder** Rickshaw Stop. 8pm, \$8.
►► **Real Tuesday Weld**, **Shellac Shack** Café Du Nord. 7pm, \$12.
Rusted Root, **Pete Francis** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$26.

►► **Scissors for Lefty**, **Locksley**, **elephone**, **Murder of Lilies** Great American Music Hall. 8pm, \$13.
Slowfinger, **Coup de Grace** Hemlock Tavern. 9:30pm, \$5.
Earl Thomas Biscuits and Blues. 8 and 10pm, \$20.

BAY AREA

►► **Butthole Surfers**, **Roky Roulette**, **Tiger Honey Pot**, **South Sea Queen** Uptown. 9pm, \$7.
Genie Franklin Square, Broadway and W. Grand, Oakl; (510) 409-8582. Noon, free.
Police, **Elvis Costello and the Imposters** Concord Pavilion, 2000 Kirker Pass, Concord; 421-TIXS. 7:30pm, \$46.50–231.50.
Slowburn 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
►► **Wil Blades** Jazz at Pearl’s. 8pm, \$15; 10pm, \$10.
Gaucha, **Mitch Marcus Session** Amnesia. 8pm, free.

► Gemini Soul Shanghai 1930. 7pm, free.

Stephen Rich Merriman Simple Pleasures Café. 8pm, free.

Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Susan Sutton Group Anna's Jazz Island. 8pm, \$10.

Terence Brewer Trio Jupiter. 8pm, free.

SwingThing Ashkenaz. 8:30pm, \$10.

FOLK/WORLD/COUNTRY

Patrick Maley Plough and Stars. 9pm, free.

Leon Russell, Dani Paige Band Independent. 8pm, \$25.

Rodeo Clowns Johnny Foley's. 9pm, free.

► Laura Weinbach, Schuyler Dean, Mike Chase Hotel Utah Saloon. 9pm, \$6.

BAY AREA

Baka Beyond Freight and Salvage Coffee House. 8pm, \$19.50.

"Beckett's Musical Forum Open Mic" Beckett's. 10pm, free.

Mazacote Shattuck Down Low. 8:30pm, \$5-10.

Emeline Michel Yoshi's. 8pm, \$16; 10pm, \$10.

Native Elements Oakland City Center, 12th St at Broadway, Oakl; www.oaklandcitycenter.com. Noon, free.

DANCE CLUBS

J. Tonal Presents Madrone Lounge. 9pm-2am, free. Old-school hip-hop, nu school electro breaks, and original joints with J. Tonal and guests.

► Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.

Cathouse Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.

Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.

► Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs I-vier, Green B, and Daneekah.

Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whities slapping one another's asses.

► Midweek Syndrome Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humpday.

Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

► RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.

Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

Solid Gold Duplex. 10pm-2am, free. DJs Deedot, ShredONE, and guests spin '70s, '80s, '90s, and future soul.

Wreckshop Wednesdays El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

THURSDAY 17

ROCK/BLUES/HIP-HOP

Chris "Kid" Anderson Biscuits and Blues. 8 and 10pm, \$15.

Breakin' Bread Bruno's. 10pm, \$8.

Butthole Urfers, Tripp Nasty Orchestra 12 Galaxies. 9pm, \$10.

Jenny Day, Lissy V, League of Perfect Gentlemen, Ivy Drip El Rio. 6pm, \$10. Benefit for Girls on Top.

► Ettrick, Rubber O Cement, Amir Coyle, Hora Flora, Mikey Yeda, Bleachy Bleachy Bleach, Take Up Serpents Balazo Gallery, 2183 Mission; 255-7227. 8pm. "Mission Creek Music Festival." **Jason Movrich and Friends** S.N.O.B., 1327 Polk; 440-7662. 7pm, free.

Lazarus, Tiny Vipers, Garrett Pierce Hemlock Tavern. 9:30pm, \$7. "Mission Creek Music Festival."

► Long Winters, Say Hi, Alberta Cross Independent. 9pm, \$15.

Mucca Pazza, Brass Liberation Orchestra, Definite Articles Rickshaw Stop. 8pm, \$12.

► Myka Nine, BenFlowz, Amad Jamal, Spear of the Nation Red Devil Lounge. 8pm, \$12.

Pierced Arrows, Ride the Blinds, Hi-Nobles Bottom of the Hill. 9pm, \$10.

► Stan Ridgway, Penelope Houston Great American Music Hall. 8pm, \$25.

White Buffalo, Blank Tapes, Agent Ribbons Hotel Utah Saloon. 9pm, \$10. "Mission Creek Music Festival."

Wolf Parade Fillmore. 9pm, \$22.50.

BAY AREA

► Whalebones, Assemble Head in Sunburst Sound, Sleepy Sun, Jeff, Cult of Youth, Ellen Mary McGee, Young Animals, Broads Ghost Town Gallery, 2519 San Pablo, Oakl; www.heebmagazine.com/events. 7pm, \$8. "Diamond Days Festival."

Boys Like Girls, Good Charlotte, Metro Station, Maine Berkeley Community Theatre, 1930 Allston, Berk; 421-TIXS. 7pm, \$25.50.

Jonas Brothers, Demi Lovato Concord Pavilion, 2000 Kirker Pass, Concord; 421-TIXS. 7pm, \$25-75.

► Little Teeth, My Feral Kin, One Hundred Swans Fort Gallery, 3421 Hollis, Oakl; www.myspace.com/fortgallery. 8pm, \$5.

Mirthkon, Fuzzy Cousins, Brian Kenney Fresno Starry Plough. 9pm, \$8.

Mist and Mast, Ben Becker, Emily Jane White Mama Buzz Café, 2318 Telegraph, Oakl; (510) 465-4073. 7pm, \$8. "Diamond Days Festival."

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

Jenny Ferris, Mark Zannini Simple Pleasures Café. 8pm, free.

Jack Pollard Quartet Shanghai 1930. 7pm, free.

► Marcus Shelby Quartet Amnesia. 9pm, \$10. Tribute to John Coltrane.

Nice Guy Trio Yerba Buena Gardens, 760 Howard; www.ybgf.org. 12:30pm, free.

► Rahsaan Patterson Yoshi's SF. 8 and 10pm, \$24. Through Sun/20.

Mark Robinson Enrico's, 504 Broadway; 982-6233. 7pm, free.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

Stompy Jones Top of the Mark. 7:30pm, \$10.

Times 4 Jazz at Pearl's. Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

Kris Tiner Luggage Store Gallery. 8pm, \$6-10.

Vijay Anderson Quartet Café Claude. 7:30pm, free.

BAY AREA

Fourtet Anna's Jazz Island. 8pm, \$10.

Suzanna Smith Jazz Ensemble Beckett's. 10pm, free.

FOLK/WORLD/COUNTRY

► Blue Highway, Belle Monroe and Her

Brewglass Boys Slim's. 8pm, \$20.

Buckets, Great Auk, Sister Exister Café Du Nord. 8:30pm, \$10.

Nicole McRory Johnny Foley's. 9pm, free.

Shut-Ins Atlas Café. 8pm, free.

BAY AREA

Ed Gerhard Freight and Salvage Coffee House. 8pm, \$19.50.

Dobet Gnahoré Yoshi's. 8 and 10pm, \$20.

Mucho Axé 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 8pm, \$5.

Andrea Pritchett, Claudia Russell, Bruce Kaplan, Irina Rivkin Rose Street House of Music, 1839 Rose, Berk; (510) 594-4000. 7:30pm, \$5-20.

► "Women Drum Masters: Born to Drum" La Peña Cultural Center. 8pm, \$25.

DANCE CLUBS

Adaptor Annie's Social Club. 10pm-2am, \$5. DJs Eprom, Alxnder, and Robb Green play records. What kind? I don't know ... stuff you can adapt to.

► Afrolicious Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.

Brazilive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by the Stilo Rasta Band.

Compression Temple, 540 Howard; www.tem-plef.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and

guests spin dirty, debauched club jams.

Guilty Pleasures Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am. Electro and eclectic beats with Dirtihari and guests.

► Heart of the City Otis, 25 Maiden Lane; 298-4826. 9pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.

1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

Popscene 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako, plus a live set by Darker My Love.

► Rock Candy Stud. 9pm-2am, \$5. Electro, punk, pop, new wave, indie, goth, Britpop, and dance tracks with DJ ReXick.

► Track Suits and Kangols Madrone Lounge.

9pm-2am, free. DJs Lady Fingaz and Cikee spin old-school hip-hop. To quote Andre Nickatina: "On Fillmore in my white velour suit / With my new Kangol / And my Wu Tang boots ..."

Tubesteak Connection Aunt Charlie's Lounge, 133 CONTINUES ON PAGE 34 »



AQUA SURF SHOP PRESENTS: Colors of Eden

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THURS/17
DANCE CLUBS

CONT>>

Turk: www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.

FRIDAY 18

ROCK/BLUES/HIP-HOP

Bloody Beetroots, Congorock, Lilofee, Sleazemore Mezzanine. 9pm, \$15.
Fuga, La Colectiva, Locura Elbo Room. 10pm, \$10.
Harry and the Potters, Jason Anderson, Math: the Band, Uncle Monsterface Bottom of the Hill. 9pm, \$12. Also Sat/19.
Ian Fays, Happy Hollows, Red Verse, Foma Hotel Utah Saloon. 9pm, \$10. "Mission Creek

Music Festival."
Infected Mushroom 1015 Folsom. 10pm.
Jimmy Eat World, Dear and the Headlights Fillmore. 9pm, \$30.
Lettuce, Trombone Shorty and Orleans Avenue Independent. 9pm, \$20. Also Sat/19.
Melvins, Big Business Slim's. 9pm, \$21.
Mistah F.A.B. 12 Galaxies. 8pm, free. "Bachinsky DVD Premiere."
Percee P and Wildchild, CEC, Wreckelekt, Public Radio Red Devil Lounge. 9pm, \$12.
Rudy and the Funky Coalition Johnny Foley's. 9pm, free.
Texas Thieves, Meat Sluts, Family Arsenal Annie's Social Club. 9pm.
Phillip Walker Biscuits and Blues. 8 and 10pm, \$20.
Devon Williams, Starlite Desperation, Aerosols Hemlock Tavern. 9:30pm, \$8. "Mission Creek Music Festival."

BAY AREA

Babyland, Prids, Swann Danger, Slave Unit, Savior 924 Gilman. 8pm, \$5.

Coldplay, Shearwater HP Pavilion, 525 W. Santa Clara, San Jose; 421-TIXS. 7:30pm, \$49.50-89.50.
Fortress of Attitude Ghost House, 4001 San Leandro, Oakl; www.fortressofattitude.net. 9pm, \$3.
Guana Batz, Stellar Corpses, Tabaltix Uptown. 9pm, \$10.
Makeout Party, Moon Upstairs, Tiny Vipers, Princeton, Fences, Greg Ashley, No Bunny, Mountainhood, Lazarus, Audacity, Damon and the Heathens Ghost Town Gallery, 2519 San Pablo, Oakl; www.heebmagazine.com/events. 7pm, \$8. "Diamond Days Festival."
Greg Scott Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$12.
Ship and Coast, Atomic Bomb Audition, Helms Alee Fort Gallery, 3421 Hollis, Oakl; www.myspace.com/fortgallery. 8pm, \$5.
Wonder Bread 5 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$15.

JAZZ/NEW MUSIC

Lily Alunan Savanna Jazz. 8pm, \$8.
Black Market Jazz Orchestra Top of the Mark.

9pm, \$10.
Hadley Caliman Jazz at Pearl's. 8 and 10pm, \$20. Also Sat/19.
Das Vibenbass Boom Boom Room. 9pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Gregory James Café Claude. 7:30pm, free.
Jeanette Harris Quartet Shanghai 1930. 8pm, free.
Zoe Keating De Young Museum, 50 Hagiwara Tea Garden Drive, SF; www.projectsoundwave.me-di-ate.net/series. 6pm, \$12. "Soundwave→Series ((3)): AudioBus."
Lost Trio Bluesix, 3043 24th St; www.myspace.com/bluesixcenter. 9pm, \$5.
Kaylah Marin, Terroritmo, Orange Jubbly El Rio. 9pm, \$5.
Rahsaan Patterson Yoshi's SF. 8pm, \$32; 10pm, \$28. Through Sun/20.
Royal Society Jazz Orchestra De Young Museum, 50 Hagiwara Tea Garden Drive, SF; 750-7694. 6pm, free.

BAY AREA

Eric Swinderman Group Anna's Jazz Island. 8pm, \$14.
Erik Jakabson and Dan Zemelman Duo, Adam Shulman Group Red Poppy Art House. 9pm, \$10-12.
Oakland Jazz Choir Chapel of the Chimes. 4499 Piedmont, Oakl; (510) 228-3218. 2pm, \$20-28.
Jeff Oster Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 845-5060. 7:30pm, \$20.
Spyro Gyra Yoshi's. 8 and 10pm, \$22. Through Sun/20.

FOLK/WORLD/COUNTRY

Joseph Arthur, Anna Ternheim Great American Music Hall. 9pm, \$20.
"Bluegrass Bonanza" Plough and Stars. 9pm.
"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.
Pine Box Boys, Good Luck Thriftstore Outfit, Devine's Jug Band Café Du Nord. 9pm, \$14.
Mick Shaffer, Faux Brummels Simple Pleasures Café. 8pm, free.

Elbo Room

WED 7/16 9PM \$6

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GATES OF LIGHT DELLA TERRA BOTTOMS UP

THU 7/17 10PM \$7

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FRI 7/18 10PM \$10

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FRI 7/25 COLOMBIA!
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COUP DE GRACE
NYLON HEART ATTACK

THUR 7/17 9:30PM \$7

MISSION CREEK FEST:
LAZARUS
TINY VIPERS (SUB POP)
GARRETT PIERCE

FRI 7/18 9PM \$8

MISSION CREEK FEST:
DEVON WILLIAMS (BA DA BING)
STARLITE DESPERATION
THE AEROSOLS
THE MONA REELS

SAT 7/19 7PM \$12

EARLY - MISSION CREEK FEST:
PETER WALKER (TOMPKINS SQUARE)
WILLIAM HOOKER TRIO
LATER - MISSION CREEK FEST:
CHRIS SCHLARB TWILIGHT AND GHOST STORIES

SUN 7/20 9:30PM \$6

MISSION CREEK FEST:
ZIM ZIMS
JOE FINKEL
RYAN HENRY (EL CAPITAN)

MON 7/21 8PM \$5

PUNK ROCK SIDESHOW
PRESENTS HOD ROD CARL
FOLLOWED BY DJ TRAGIC & DUCHESS
OF HAZARD

TUES 7/22 6PM \$5

EARLY - PHOTOBOOTH
(EX-FM KNIVES, MOTHBALLS)
THE CHEAT (KNOXVILLE)
LATER - WHALEBONES
I'M A GUN
SF'S DIRTY STEALER

WED 7/23 9:30PM \$6

THE LIFE & TIMES
NUEVA VULCANO

THU 7/24 9:30PM \$6

MARK MATOS & OS BEACHES
CLASSICAL REVOLUTION
THE SCARECROWES

FRI 7/25 9PM \$7

TRICLOPS!
ZECHS MARQUISE
FUTURE SKULLZ, OAKS

SAT 7/26 9:30PM \$6

HANK IV
PINK REASON (SILTBREEZE)

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SAN FRANCISCO 415-974-1585

WEDNESDAY JULY 16TH
BARBARY COAST BURLESQUE
BUNNY PISTOL
BELLA FIRE
DOTTIE LUX
SPARKLY DEVIL
RUBY FUERZA
ODESSA LIL'
MADAME CHARTRUESE
LILY LE ROUGE
DOORS 8PM COVER \$8

THURSDAY JULY 17TH
SHAMELESS PRESENTS
ADAPTOR
W/ DJ'S EPROM, ALXNDER, ROBB GREEN
DOORS 10PM COVER \$5

FRIDAY JULY 18TH
TEXAS THIEVES
THE MEAT SLUTS
THE BUG PETALS
DOORS 9PM COVER \$7

SATURDAY JULY 19TH
THE GENERATORS (LA)
THE NAYSAYERS (1ST SHOW IN 2 YEARS)
THUNDER CITY
DOORS 9PM COVER \$8

MONDAY JULY 21ST
MAINROOM MONDAYS
BIG STAGE KARAOKE W/ THE LOVELY EILLEN
DOORS 9ISH NO COVER

TUESDAY JULY 22ND
DRUNKEN MONKEY
W/ DJ JAWA
DOORS 9PM NO COVER
DRINK SPECIALS
EVERY TUESDAY FROM 6-9
SF STANDUP PRESENTS
OPEN MIC COMEDY IN THE BACKROOM

WEDNESDAY JULY 23RD
DORA FLOOD
THE CRAZIES WILL DESTROY YOU
THE FAMILY ARSENAL
DOORS 8PM COVER \$6

COMING SOON
7/24 CONVENANCE, RATTLEHEAD
7/25 LOW POINT DRAINS, BITE
7/26 APACHE, BUZZER
7/30 SOUR VEIN, SLOUGH FEG
7/31 THE HANGMEN, SWITCHBLADE RIOT

HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM
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1928 TELEGRAPH AVENUE @ 19TH
(510) 451-8100

7/16 DOOR 9PM \$7

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SOUTH SEA QUEEN, TIGER HONEY POT
ROKY ROULETTE

7/18 DOOR 9PM \$10 www.ticketweb.com

GUANA BATZ
THE STELLAR CORPSES, THE TABALTIX

7/19 DOOR 9M \$10 www.ticketweb.com

AGENT ORANGE
THE SORE THUMBS, THE LOWDOWNS

7/22 DOOR 9PM \$2 THE OAKLAND ZOO KREW PRESENTS

THE O.Z.
ART BY ARI EVAN GOLD, MUSIC BY I.M.C.
RESIDENT BAND: DESTRUMENTS, DJ ASPECT

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PANTHELION

7/23 DOOR 9PM \$8

DJ OMAR & JAY-SONIC PRESENT
LE HEAT DANCE PARTY!
LIVE PERFORMANCE BY
PERSEPHONES BEES
SIXTEENS, TESTICULAR MANSLAUGHTER

8/1 FIRST FRIDAY! OPEN EARLY, NO COVER!
6 - 9PM \$2 PABST BLUE RIBBON
FREE LIVE SHOW 9PM FEATURING
MEGAMOOG
THE SUPER CUTES

MONDAYS
HUBBA HUBBA
LIVE BURLESQUE REVUE ONLY \$5

THURSDAYS
SPRAYZER WITH DJ KIRIN RIDER
TECHNO, ELECTRO, 80S BREAKS NO COVER!

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Gibson

Bottom of the Hill

info line: (415) 621-4455

WED 7/16 9 PM DOOR 8:30 \$8 ALL AGES

KEPI: THE BAND
THE COPYRIGHTS
WARD DOGS
THE SWEETHEARTS

THU 7/17 9 PM DOOR 8:30 \$10 21+

PIERCED ARROWS
Fred and Toody from DEAD MOON
RIDE THE BLINDS
THE HI-NOBLES

FRI 7/18 9 PM DOOR 8:30 \$12 ALL AGES

HARRY AND THE POTTERS
JASON ANDERSON
MATH THE BAND
UNCLE MONSTERFACE

SAT 7/19 1 PM DOOR none \$14 ALL AGES

HARRY AND THE POTTERS
JASON ANDERSON
MATH THE BAND
UNCLE MONSTERFACE

SAT 7/19 9 PM DOOR 8:30 \$12 ALL AGES

GRAVY TRAIN !!!!
THE FLOATING CORPSES
NOBUNNY
BRIDEZ

SUN 7/20 9 PM DOOR 8:30 \$6 ALL AGES

FLEXXBRONCO
THEE MERRY WIDOWS
DEATH VALLEY HIGH

MON 7/21 8 PM DOOR 7 \$13 \$15 DOOR ALL AGES

KILL HANNAH
THE MEDIC DROID
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THE WHITE TIE AFFAIR
DJ RICHARD OH

TUE 7/22 9 PM DOOR 8:30 \$8 \$10 DOOR ALL AGES

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Wed 7/23

AARROWS • SCENE OF ACTION

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JAY BRANNAN
ANNIE STELA

Fri 7/25

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advance tickets: bottomofthehill.com/calendar.html

34 SAN FRANCISCO BAY GUARDIAN | JULY 16 - 22, 2008

BAY AREA

Bobby Black Quartet, Joe Goldmark and the Seducers, Big Lou's Polka Casserole Freight and Salvage Coffee House. 8pm, \$19.50. "In the Steel of the Night: Steel Guitar Extravaganza."

Buxter Hoot'n, Blank Tapes, Ed Masuga Starry Plough. 9pm, \$9.

Mawungira Eharira, Mamadou and Vanessa Ashkenaz. 8:30pm, \$12-15.

Fred Odell, David Gale Nomad Café. 7:30pm, free.

Yosvany Terry La Peña Cultural Center. 8pm, \$15.

DANCE CLUBS

Blow Up Rickshaw Stop. 10pm-2am, \$10-15.

Indie pop, disco, and sweet, sweet glamour with DJ Jefrodisiac and guests Sin and Luvtek.

Bruno's 10pm-2am, \$10. DJs Daymitreus and Ian D spin funk, dance grooves, and old-school hip-hop.

Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Come Clean Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. DJ White Mike spins old-school hip-hop, soul, and indie dance tracks.

Dirt! Madrone Lounge. 9pm-2am, \$5. DJs Morale, Kap10 Harris, and Shane King spin electro, booty bass, crunk, swamp beats, hyphy, and more.

Don't Stop Amnesia. 10pm-2am, \$3. With DJs Hopper and Spinnerty and special guests. [

Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

Funkonnection Mighty. 10pm, \$10. Get funky with special guests All Good Funk Alliance and Featurecast.

Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

TITS! Transfer. 10pm-2am, \$4. DJs Baron Von Luxxury, Chelsea Starr, and Lady Meat spin at this drag-tastic evening hosted by Parker Day.

BAY AREA

Flashback Fridays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurm.

Jupiter 8pm-2am, free. DJ Toph One spins hip-hop, electro, jazz, breaks, and punk rock ... whatever he damn well pleases.

Kingman's Lucky Lounge 9pm-2am, free. Diverse dance music spun by rotating DJs.

SATURDAY 19

ROCK/BLUES/HIP-HOP

Big Lion, Kanvus, Todd Shipley Band Rock-It Room. 8:30pm, \$5.

Café R&B Biscuits and Blues. 8 and 10pm, \$20.

Chris Schlarb Twilight, Ghost Stories Hemlock Tavern. 10pm, \$7. "Mission Creek Music Festival."

Cloud Archive, Form and Fate, Manouk, Silian Rail El Rio. 9pm, \$7.

Datarock, Flosstradamus, Trackademicks Mezzanine. 10pm, \$12.

Earlimart, Built Like Alaska, Parson Red Heads Café Du Nord. 9:30pm, \$14. "Mission Creek Music Festival."

Generators, Naysayers, Thunder City Annie's Social Club. 9pm, \$8.

Gravy Train!!!, Floating Corpses, NOBUNNY, Bridez Bottom of the Hill. 9pm, \$12.

Grouch, Bayliens Slim's. 9pm, \$20.

Harry and the Potters, Jason Anderson, Math: the Band, Uncle Monsteface Bottom of the Hill. 1pm, \$14.

Hooks Ireland's 32. 8pm, call for price.

Kevin Costner and Modern West Fillmore. 9pm, \$39.50.

Lady Genius, Huff This, Gwendolyn, Parish Hotel Utah Saloon. 9pm, \$7. "Mission Creek Music Festival."

Lettuce, Trombone Shorty and Orleans Avenue Independent. 9pm, \$20.

Old Believers House of Shields. 9:30pm, \$5.

Out Front Johnny Foley's. 9pm, free.

Andy Tisdall, Maus Haus, 60 Watt Kid, Plagiarists El Rio. 3pm, \$6.

Peter Walker, William Hooker Trio Hemlock Tavern. 6pm, \$12. "Mission Creek Music Festival."

BAY AREA

Agent Orange, Sore Thumbs, Lowdowns Uptown. 9pm, \$10.

CONTINUES ON PAGE 36 >>

Festival of Sail

July 23 - 27, 2008



Produced by the San Francisco
Maritime National Park Association

San Francisco Welcomes Tall Ships in a Spectacular Parade of Sail

- Tour the Ships • Meet the Crews
- Sail on the Bay • Mock Cannon Battles

Presented by
Marine Education Village 

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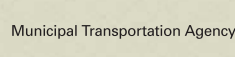
Continuous Entertainment, Discovery
and Fun for the Entire Family

**Ship Boarding and Excursion
Tickets now on Sale**

**For festival information, to
purchase tickets or volunteer
please visit FestivalofSail.org**



SAN FRANCISCO ~ 2008 ~



SAT/19
ROCK/BLUES/HIP-HOP
 CONT>>

Ancestors, Tweak Bird, Aleks and the Drummer, Ojos Rojos, Fucking Wrath, What Cheer? Brigade, I'm a Gun, Bridez, Loving Thunder, Glitter Wizard, Lotto Ball Show Ghost Town Gallery, 2519 San Pablo, Oakl; www.hee-bmagazine.com/events. 7pm, \$8. "Diamond Days Festival."

Boat, Alright Class Fort Gallery, 3421 Hollis, Oakl; www.myspace.com/fortgallery. 2pm, \$5.

Calabrese, Switchblade Riot, Apathetic Youth, Motor Punx 924 Gilman. 8pm, \$5.

Feist, Golden Dogs Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 8pm, \$39.50.

Jesus and Mary Chain, Gang of Four, Brand New, Mute Math, Yeasayer, M83, Whigs, Tapes N' Tapes, RJD2 Cut Copy, Data Rock, Flosstradamus, Blitzen Trapper Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain

View; www.downloadfestival.com. 2pm, \$20.

League 510, Bracy and ID, Do DAT La Peña Cultural Center. 9pm, \$7-8. "The Function."

Roger Rocha and the Golden Hearts Beckett's. 10pm, free.

Snappy Dan and Dave Marin Brewing Company, 1809 Larkspur Landing Circle, Larkspur; 461-4677. 1pm, free.

Throwback 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$8.

JAZZ/NEW MUSIC

Hadley Caliman Jazz at Pearl's. 8 and 10pm, \$20.

Candace and Company Shanghai 1930. 8pm, free.

Natasha Engel Simple Pleasures Café. 8pm, free.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Eric Shifrin and The In Crowd Laurel Court, Fairmont Hotel, 950 Mason; 772-5152. 7pm.

Mad and Eddie Duran Café Claude. 7:30pm, free.

Goh Nakamura Art Engine Gallery, 1035 Mission; www.projectsoundwave.me-di-ate.net/series. 6pm, \$12. "Soundwave→Series ((3)): AudioBus."

Rahsaan Patterson Yoshi's SF. 8 and 10pm, \$32. Through Sun/20.

Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.

Ricardo Scales Top of the Mark. 9pm, \$10.

Suzanna Smith Savanna Jazz. 8pm, \$5.

Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Bitches Brew Jupiter. 8pm, free.

Robin Gregory and Her Trio Anna's Jazz Island. 8pm, \$12.

Spyro Gyra Yoshi's. 8 and 10pm, \$26. Through Sun/20.

FOLK/WORLD/COUNTRY

Betsy Stern Kids' Music Randall Museum, 199 Museum Way; 554-9600. 11am.

"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.

David Bromberg, Angel Band, Peter Rowan Palace of Fine Arts Theatre, 3301 Lyon; 421-TIXS.

8pm, \$45.

Charming Hostess, Kugelplex, Jewlia Eisenberg Red Poppy Art House. 9pm, \$10-20.

Green Mountain Grass Plough and Stars. 9pm.

Octomutt and Friends Rite Spot. 9pm, free.

Sin City All Stars, Elisa Randazzo Band, Mover, Mike Theriault Band, Real Sippin' Whiskeys, Mountain Bride, Marabell Phoenix, Eric Shea Great American Music Hall. 9pm, \$13.

"Sleepless Nights: Gram Parsons Tribute Concert."

Yosvany Terry Yerba Buena Gardens, 760 Howard; www.ybgf.org. 1pm, free.

BAY AREA

Rory Block Freight and Salvage Coffee House. 8pm, \$23.50.

Chelle! and Friends Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 845-5060. 8pm, \$12.

Gamelan X Starry Plough. 9pm, \$8.

Golden Thread's Fairytale Players Bay Area Discovery Museum, Fort Baker, 557 McReynolds, Sausalito; 339-3900. 11am, \$8. "The Girl Who Lost Her Smile."

Misisipi Rider Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10.

K.C. Turner, Courtney Janes Nomad Café. 7:30pm, free.

DANCE CLUBS

Afro Joint 222 Club. 9pm-2am, \$5-7. Excursion into Afrobeat and all of the music of the African diaspora.

Beach House 12 Galaxies. 9pm-2am, \$10. DJs Ignacio, B-EZ, No Name, and Wonder spin Top 40, hip-hop, R&B, reggae, and dancehall.

Bruno's 10pm-2am, \$10. DJs Daymitreus and Gordo Cabeza spin funk, dance grooves, and old-school hip-hop.

Dance to Z.E. Beat Edinburgh Castle. 10pm-2am. A monthly night of the dancier side of the New York No Wave movement with DJs Josh C, Nicole G, and Tristes Topiques.

Endup 6am-1pm: "Ascension," with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-all night: "Substance," '80s music with Damon, Skip, and

CONTINUES ON PAGE 39 >>

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July 20-26, 2008

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The Bay Area's 7th Annual Sound Festival
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PERFORMANCES

SONICLIGHT WED, JULY 23RD
 (SOUND, LIGHT, LIE DETECTOR, DIORAMIC HOLO-CINEM, AND MORE)
NO MORE TWIST!
KWISP
THICKNESS/MONO-LAYER

SONICEXPLORE THURS, JULY 24TH
 (EXPLORATIVE AND EXTENDED ELECTRO-ACOUSTIC SOUND)
(THE) GIANTS OF GENDER
BIRGIT ULLER TRIO w/GINO ROBAIR & TIM PERKIS
SHUDDER w/JORRIT DIJKSTRA

SONICPULSE FRIDAY, JULY 25TH
 (NEW DIRECTIONS IN JAZZ & COMPOSITION)
DIFFERENT STROKES
C.O.M.A. (CD RELEASE OF BIG WORDS)
NOERTKER'S MOXIE
GOGO FIGHT MASTER

SONICINDUSTRIAL SAT, JULY 26TH
 (AVANT ROCK, NEW PUNK, AND EXPERIMENTAL INDUSTRIAL)
15 DEGREES BELOW ZERO
SAY BOK GWAI (CD RELEASE CHINK IN THE ARMOR)
MUTE SOCIALITE
THE LATE SEVERA WIRES FROM NEW MEXICO

WORKSHOPS & DEMO

TOUCH THE GEAR! EXPOSITION
 SUNDAY, JULY 20TH 6P.M. (FREE)
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 DEMONSTRATION AND HANDS-ON
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 DIRECTOR RENT ROMUS. WILL TALK
 ABOUT HOW HE CREATED AND RUNS
 A COMMUNITY BASED, ALL-ARTIST LABEL.

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 544 CAPP STREET @ 20TH
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 Q&A SESSION 7:15-7:30 PM
 PERFORMANCES START ~ 8:00 PM
 \$12 GENERAL / \$6 STUDENT.
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7pm, free admission!
KEVIN MANEY & HIS BRIEFS
CD RELEASE PARTY!
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Friday, July 18
8:30pm, \$6
A PUNK ROCK FESTIVAL!
ALL AGES AND GUESTS

Saturday, July 19
9pm, \$7
BIG LION - MARC'S BIRTHDAY BASH!
KANVUS TODD SHIPLEY

Monday, July 21
7:30pm, Free Admission!
ACOUSTIC MONDAY!
In the downstairs lounge
\$4 for a pint and shot all night!

Tuesday, July 22
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THU 7/17 8:30 pm \$12 \$10 students	A CAPPELLA SOUTH AFRICAN HARMONIES VUKANI MAWETHU + special guests Celebration of Nelson Mandela's 90 th Birthday
FRI 7/18 9:00 pm \$15 \$12 students	AFRICAN MAWUNGIRA ENHARIRA Direct from Zimbabwe! + MAMADOU & VANESSA Music of Mali
SAT 7/19 9:00 pm \$13 \$10 students	CAJUN BLUES THE AUX CAJUNALS 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
SUN 7/20 9:30 pm \$12 \$10 students	SHAMANIC TRANCE & DANCE AXIS MUNDI 8:30 pm bellydance lesson with Roz Rozwood
TUE 7/22 8:30 pm \$10	ZYDECO ZYDECO FLAMES Benefit for Ashkenaz doorman Edwin Thaxter 8:00 pm Cajun/Zydeco dance lesson with Cheryl McBride
WED 7/23 9:00 pm \$7	ROOTS & CULTURE JAH NATURE MAKONNEN JAH ARKITEKT SOUND SYSTEM + special guests Haile Selassie EarthDay Celebration

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ROMAN ROSATI
DJ TONE • DESTRO
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FREE BEFORE 11PM w/ RSVP!

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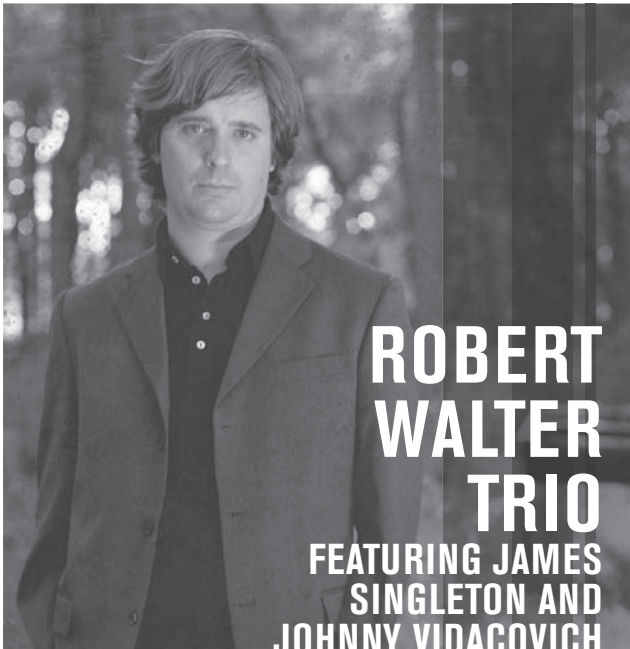
Friday August 1st
UB40 Beres Hammond Tanya Stephens
Baby Cham Medicine Drum w/ Greg Ellis, Rara Avis & Wisdom
The Rasites Blue King Brown Soul Majestic Mr. Easy
Lost Coast Marimbas Opening Ceremonies

Saturday August 2nd
Sizzla Sly and Robbie Junior Reid w/ Andrew and Wada Blood
Turbulence Mr. Vegas Lexxus Rebelution Etana
Garth Dennis Detour Posse Reggae Angels Black Judah
Lion Camp Showcase w/ Ishi Dube and Jah Sun

Sunday August 3rd
Don Carlos Gentleman Julian Marley & The Uprising Band
Collie Buddz & The New Kingston Band Natural Vibrations
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door 8:30pm- show 9pm
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**SAT/19
DANCE CLUBS**

CONT>>

Domino.

» **Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodiasic bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti. **Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Latin Night El Rincon. 9pm-2am. Reggaeton, salsa, hip-hop, bachata, and club hits with the best Latin DJs in the business.

Nightbeat Edinburgh Castle Pub. 10pm-2am, \$5. '60s soul with DJs Lucky and Primo.

» **NonStop Bhangra** Rickshaw Stop. 9pm, \$15. Bhangra beats from resident DJs Jimmy Love and Pardesi and guests.

Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

» **Prince vs. Michael** Madrone Lounge. 8pm-2am, \$5. It's hard to tell who would win in an all-out freak fight, but DJs Dave Paul and Jeff Harris are here to help.

» **Saturday Night Soul Party** Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.

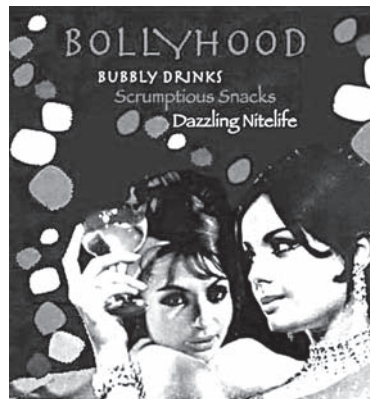
El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Wake the Town Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Also Sun/20 at Madrone Lounge. Selectors Duke, Revival Sound System, and special guests spin ska, rocksteady, and early reggae on vinyl.

BAY AREA

Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

CONTINUES ON PAGE 40 >>



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SAT/19
DANCE CLUBS
CONT>>

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course. **Shattuck Down Low** 9pm-2am, \$10. DJs Sake One and Mpenzi spin golden soul, club bangers, and hip-hop. **Smooove Saturdays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

SUNDAY 20

ROCK/BLUES/HIP-HOP

Felix Dukes, Isabellas, Tracing Figures Make-Out Room. 8pm, \$7. **FlexxBronco, Merry Widows, Death Valley** High Bottom of the Hill. 9pm, \$8. **Jefferson Starship, Zombies** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$39. **Terry Savastano** Johnny Foley's. 9pm, free. **What Cheer? Brigade, Zores Eastern** European Wild Ferment Amnesia. 8pm, \$8. **Zac Brown Band** Café Du Nord. 8pm, \$12. **Zim Zims, Joe Finkel, Ryan Henry** Hemlock Tavern. 9:30pm, \$6. "Mission Creek Music Festival."

BAY AREA **Battlehooch, Ted the Block, Here Comes a Big Black Cloud, Tinkture, Shivas** Fort Gallery, 3421 Hollis, Oakl; www.myspace.com/fortgallery. 2pm, \$5. **Metro Sonic Tone** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free. **J.L. Stiles** Marin Brewing Company, 1809 Larkspur Landing Circle, Larkspur; 461-4677. 1pm, free. **Still Time** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$10. **This Time Tomorrow, Meltdown, New Lows, Skin Like Iron** 924 Gilman. 5pm, \$7.

JAZZ/NEW MUSIC

Jameo Brown Jazz at Pearl's. 8pm, \$15; 10pm, \$10. **Mike Clark, Paul Jackson** Mojito. 7pm. Through Tues/22. "North Beach Jazz Festival." **"Edgetone New Music Summit"** Musicians Union Hall, 116 Ninth St; 575-0777. 6pm, free. **Rahsaan Patterson** Yoshi's SF. 7pm, \$30; 9pm, \$24. **Rob Modica and Friends** Simple Pleasures Café. 3pm, free. **Pharoah Sanders** Sigmund Stern Grove, 19th Ave at Sloat; www.sterngrove.org. 2pm, free. **Vince Lateano Quartet** Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA **Dori and Dave** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 6pm, free. **Kenny G, Will Downing, Brian Culbertson, Escovedo Family** Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. Noon, \$45.75-89.75. "Berkeley Jazz Festival." **Spyro Gyra** Yoshi's. 7 and 9pm, \$26.

FOLK/WORLD/COUNTRY

Chapin Sisters, Ruthann Friedman, Ellen Mary McGee, Night Canopy Mama Buzz Café, 2318 Telegraph, Oakl; (510) 465-4073. 6pm, \$8. "Diamond Days Festival." **Gregory Alan Isakov, Reed Foehl, Tiny Television** Hotel Utah Saloon. 9pm, \$7. **Quin Plough and Stars**. 9pm. **Martin Luther, DJ Rich Medina, Erk the Jerk, Kev Choice Ensemble, Silk-E, Codany Holiday, Tracy Bartlow, Cody Chestnutt and Res** DNA Lounge. 9pm, \$20. "Rebel Soul Summer Music Fest." **Warrior King, Reggae Angels** Slim's. 9pm, \$24.

BAY AREA **Axis Mundi** Ashkenaz. 8pm, \$10-12. **Brazilian Flavor** Anna's Jazz Island. 8pm, \$10. **Lemon Juju** Nomad Café. 11am, free. **Lonestar Reprobate** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 3pm, free. "Project Cimarrona Presents" La Peña Cultural Center. 6pm, \$5. **Stairwell Sisters** Jupiter. 5pm, free. "Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black. **Strunz and Farah** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, \$32. **Wailin' Jennys, Lucy Wainwright Roche** Freight and Salvage Coffee House. 8pm, \$27.50.

DANCE CLUBS

Club Havana Jelly's. 4pm, \$10. Live set by Ritmo y Armonia, plus DJ Waltdigz and great Cuban barbecue.



Download Festival

PREVIEW If there was an contest for the most cringe-inducing festival name ever, Download would win handily. This is the future, I guess: international corporations sponsoring Wal-Mart-style festivals that pack as many bands as possible into oversize, out-of-the-way suburban locations with deals that are hard to ignore. Aye, there's the rub.

Scottish noise punk pioneers the Jesus and Mary Chain headline the seductively-priced one-day throwdown. Reformed last year, brothers William and Jim Reid became infamous in the early days for their too-wasted-to-play live shows, standing with their backs to the crowd during their 15-minute sets. But with newfound sobriety and a slew of recent festival dates under their belts, JAMC might have perfected their arena rock charisma by now.

Gang of Four is another UK band that originally broke up before Al Gore invented the Internet. Since re-forming in 2004, the British blow-hards have released a remix album, toured hard, and plan to put out a new disc later this year, updating their rhythmic Marxism for a fresh generation of activist dance punks.

Wait — I know what you're thinking: the members of the headlining acts probably can't check their e-mail without assistance, let alone *download*. They probably still, like, *tape* things. But like any big-box retailer, Download has something for the kids: Yeasayer, which dominates college radio with its groovy world beats; Blitzen Trapper, the Portland-based six-piece with a flair for alt-country and lotsa buzz; and Airborne Toxic Event, who hails from Los Angeles and, just like their muse Don DeLillo, captivate audiences with their melodramatic pretension. And man, that's just the beginning. With 26 bands slotted to play in one day, that's only 77 cents a band! **(Laura Mojonnier)**

DOWNLOAD FESTIVAL See Web site for complete lineup and set times. Sat/19, 1 p.m., \$20. Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View. (650) 967-3000, www.downloadfestival.com

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJs Sep, Ludichris, and Neta. **Endup** 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests. **Salsa Sundays** El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests. **Salsa Sundays** El Rio. 3pm, \$8. Live salsa by Orquesta America, plus free BBQ and dance lessons. **Sun-Daze** Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love. **Sweet Inspiration** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. DJs White Mike and Jojo Electra spin soul, funk, and drunk. **Wake the Town** Madrone Lounge. 10pm-2am, free. Selectors Duke, Revival Sound System, and special guests spin ska, rocksteady, and early reggae on vinyl.

BAY AREA **Industry Night** Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers. **King of Kings** Shattuck Down Low. 8pm-2am, \$6-8. DJs Mama L and Green B play reggae, dancehall, roots, and lovers' rock.

Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erick Santero and rotating DJs.

MONDAY 21

ROCK/BLUES/HIP-HOP

Hawk and a Hacksaw, Colossal Yes, Benjamin Wetherill Independent. 8pm, \$13. **Hot Rod Carl** Hemlock Tavern. 8pm, \$5. **Kill Hannah, Medic Droid, Innerpartysystem, White Tie Affair, DJ Richard Oh** Bottom of the Hill. 8pm, \$15. **N.E.R.D.** Fillmore. 9pm, \$40.

JAZZ/NEW MUSIC

Mike Clark, Paul Jackson Mojito. 7pm. Through Tues/22. "North Beach Jazz Festival." **Contemporary Jazz Orchestra** Jazz at Pearl's. 8pm, \$15; 10pm, \$10. **"Jazz Jam"** Grant and Green. 10pm, free. House band followed by a jam session. **Monk's Music Trio** Simple Pleasures Café. 8pm, free. **Pacifika** Yoshi's SF. 8pm, \$16; 10pm, \$10.

BAY AREA

"Downtown Jam Session" Ed Kelly Hall, Oakland Public Conservatory of Music, 1616 Franklin, Oakl: www.opcmusic.org. 7pm, \$5.
Anna Maria Flechero, Cedar Walton Yoshi's. 8 and 10pm, \$16.

FOLK/WORLD/COUNTRY

Damir Johnny Foley's. 9pm, free.
Haale Elbo Room. 9pm, \$7.
Homespun Rowdy, **Pick** Amnesia. 7:30pm, free.
"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
Jon Rauhouse Sextet Café Du Nord. 8pm, \$12.
"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.

BAY AREA

"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
"Traditional Irish Music Session" Starry Plough. 9pm, free.
"West Coast Songwriters Competition" Freight and Salvage Coffee House. 8pm, \$5.

DANCE CLUBS

Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Club 99 Stud. 9pm-2am, \$3. Virginia Suicide hosts a decadent night of the grungiest '90s rock, hip-hop, and who-knows-what-all.
Death Guild Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.
Dirty Needles Make-Out Room. 10pm-2am, free. DJ E-Wreck and guests spin punk, soul, new wave, dub, blues, and reggae. There will be one or more of the following: drink specials, free drugs, handjobs.
Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nu jazz, and deep house with DJ Hofwegen and friends.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragica and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

TUESDAY 22

ROCK/BLUES/HIP-HOP

Boiling Suns, **Untrust Us**, **Whiskey Rebellion** El Rio. 8pm, free.
Grand Ole Party, **Sugar and Gold**, **Shannon and the Clams** Bottom of the Hill. 9pm, \$10.
Photobooth, **Cheat** Hemlock Tavern. 6pm, \$5.
Pleasure Kills, **Dead Ringers**, **Frankenstein L.I.V.S.** Knockout. 10pm, \$6.
Volumen Cero, **May Fire**, **Chana**, **DJ Oro11**, **DJ EKG** 111 Minna Gallery. 7pm, free.
Whalebones, **I'm A Gun**, **SF Dirty Stealer** Hemlock Tavern. 9:30pm, \$6.

BAY AREA

Danny Uzilevsky 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9pm, free.

JAZZ/NEW MUSIC

Blue Bone Express Climate Theater, 285 Ninth St; www.musicboxseries.com. 8pm, \$7-15.
Mike Clark, **Paul Jackson** Mojito. 7pm. Through Tues/22. "North Beach Jazz Festival."
Kim Nalley Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Roberta Donnay Quartet Shanghai 1930. 7pm, free.
Catherine Russell Yoshi's SF. 8pm, \$16.
Ricardo Scales Top of the Mark. 7pm, \$5.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldschooltime.net/tuesdays.html. 9:30pm, \$12.

BAY AREA

Chet Baker Project 7 Mile House, 2800 Bayshore, Brisbane; 467-2343. 7pm, free.
"Jazzschool Tuesdays" Jupiter. 8pm, free.
Robert Walter Trio Yoshi's. 8pm, \$16; 10pm, \$10.
"Singers' Open Mic with Kelly Park" Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Brax Elbo Room. 9pm, \$7.
Nicole McRory Johnny Foley's. 9pm, free.
Drew Renault, **Chris Brocco**, **Vince Mtz and the Great Blue Yonder** Hotel Utah Saloon. 9pm, \$6.
West Coast Singer Songwriters' Competition Café Royale, 800 Post; 641-6033. 7pm, free.

BAY AREA

"Freight Open Mic" Freight and Salvage Coffee House. 8pm, \$5.50.
Hotsy Totsy Hillbilly Jazzbos Julie's Coffee and Tea Garden, 1233 Park, Alameda; (510) 865-2365. 7pm, free.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJs Sebastian Twot and Corruptor Ref spin punk, metal, and more.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

The Clap Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Drunken Monkey Annie's Social Club. 9pm-2am, free. DJ Jawa spins drunktacular jams.
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Soul Afrique John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella. **SFBG**

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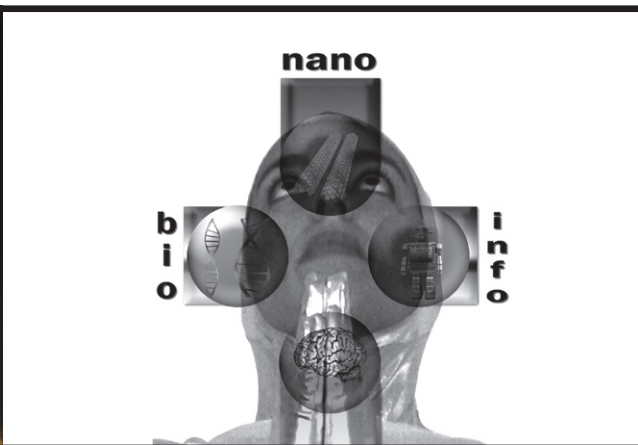
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LIVE NATION

visual art



Biennialmania

For regional survey exhibitions, it's location, location, location

By Glen Helfand

› a&eletters@sfbg.com

Biennials, triennials, and whatever other rotation of years, are place-based exhibitions. They obviously happen somewhere, and the place dictates the context. The "Whitney Biennial 2008," for example, focused on "American art," an increasingly ambiguous term — in recent years the show has included growing numbers of artists with hyphenated identities. "Today there are more artists working in more genres, using more varieties of material, and moving among more geographic locations than ever before," reads the blurb on the Web site for this year's edition. "By exploring the networks that exist among contemporary artists and the work they create, the Biennial characterizes the state

HOW "NOW"

How to sum up the gnarly, rowdy, ever-changing arts scene of the Bay? Yerba Buena Center for the Arts bravely attempts the near-impossible once again with its multidisciplinary triennial, "Bay Area Now 5," sweeping the local visual art scene to present 21 emerging and established makers in addition to four guest-curated off- and on-site exhibitions as well as performing arts, film, and community-engagement components. Behold, a snapshot of a few faces, places, and ideas.

BAY AREA NOW 5

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Yerba Buena Center for the Arts
701 Mission, SF
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See Web site for complete schedule

of American art today."

That sense of international movement seems to be informing the shape and scope of biennials everywhere, creating curatorial fashions that are almost predictably inventive — and often place structural concepts ahead of visual appeal. The West is riding a surge of art surveys, and you just have to skim the institutional rhetoric to sense how complicated, or perhaps rote, the idea of location has become.

The current Site Santa Fe biennial in a very identifiable New Mexico location is a salient example. It was created by the curator/organizer, Lance Fung, who contacted curators at alternative spaces around the world and asked each to recommend artists. The 22 selected artists and collectives were commissioned to produce ephemeral "site-inspired" projects. As the release notes, "All the works are created on site, and are informed by this specific locale and the surrounding Santa Fe environs.... Much of the show has actually occurred prior to the opening, on the ground in Santa Fe, and prior to that, in virtual space, as ideas, proposals, and thoughts that have been transmitted around the world." The show contains just one collaborative team that lives in Santa Fe.

According to its Web site, Yerba Buena Center for the Arts' fifth triennial "Bay Area Now" exhibition, opening Saturday, July 19, "explores questions around how to re-imagine a regional survey in the midst of globalization." The Bay Area is an interesting case in this regard because it is a fairly self-enclosed, self-defined site — and unlike the Santa Fe show, few people will travel to San Francisco just to see "BAN 5." Curators Kate Eilertsen and Berin Golonu tackle this formidable scenario with a cross-generational, cross-disciplinary gallery exhibition and four guest-curated shows that

"will diversify Bay Area Now's curatorial vision and extend the artwork beyond the walls of our galleries and beyond the confines of our region." It remains to be seen how successfully they meet the challenge.

It's interesting to compare "BAN 5" rhetoric with that surrounding the "2008 California Biennial," which opens in October at the Orange County Museum of Art. (Full disclosure: I contributed a short interview to the catalog.) "How does one approach a regional biennial?" states the promotional literature on the show's Web site. "In a climate of globalism and transnationalism, how does a regional biennial serve artists and audiences? What is distinctive and different about cultural production at this point in time, in this context? How does one approach contemporary artistic practices based on locational parameters?"

The "CAB," organized by Lauri Firstenberg, will also stage off-site projects at venues such as Estación Tijuana, an independent exhibition space in Tijuana, Mexico, and SF's Queens Nails Annex, a space that hosts "BAN 5" as well. Extending an exhibition's geographical reach is admirable and interesting, though those efforts may fracture these shows and make them harder to see — one wonders, if you just make it to Queens Nails, will you really see "BAN 5" or "CAB"?

The parallels are distinct and reflective of the zeitgeist. But as much as we'd like to think these exhibitions are about now, they most directly reflect the years in which they were organized. America will be getting a new president, but it's shrinking from rising fuel costs and economic woes. In such an environment, regional identity — think locavores — most likely will grow stronger. Here's hoping "BAN 5" captures some of that energy. **SFBG**

YOU'RE GOING TO MYTH ME, BABY: ALA EBTEKAR RISES ABOVE WHILE TAPPING INTO PERSIAN AND PERSONAL MYTHOLOGIES

You don't need to pick up all the subtleties of Berkeley-born Iranian American artist Ala Ebtekar's work to appreciate the resonant beauty of, for instance, *The Ascension II* (2007), and its angelic, part-griffin, semi-human, quasi-Homa messenger drawn from Persian mythology, winging across reams of Farsi as assorted readers' delicate notes intricately lace the printed manuscript. But it helps to know that the iconography of that winged messenger reaches back 5,000 years to a pre-Islamic Iran, was eventually appropriated in depictions of Ayatollah Khomeini, and that the angels with keys dangling from their necks, surrounding the wary mythical creature, refer to the child soldiers enlisted during the Iran-Iraq War (1980–88) to run across battlefields and detect land mines. "They'd give these kids these keys to heaven," explains Ebtekar at his Palo Alto studio near Stanford University, where he received his MFA. "It's like, 'Whoa! That's a certain kind of mythology, but it's tapping into something apocalyptic.'"

And you don't need to know the specifics of aerospace design to appreciate the watercolor, acrylic, and ink jets tearing across script in *The Breeze of Time* (2002): they happen to be the exact ones used in the Iran-Iraq War. Ebtekar is aware that viewers bring their own connections to the work. "Yeah, I was doing this stuff before 9/11, in school, on book pages, and then 9/11 happened and I stopped. I thought, there's no way I can do this," he recalls. Much of his work tied in directly with the Iran-Iraq War, a part of his own personal mythology, and the reason his activist Iranian parents remained in the States. "I was very much tapped into those older stories and histories. But then they announced the [Iraq] war, and I thought, actually, if there's any time to do it, it's more important to do it now than not."

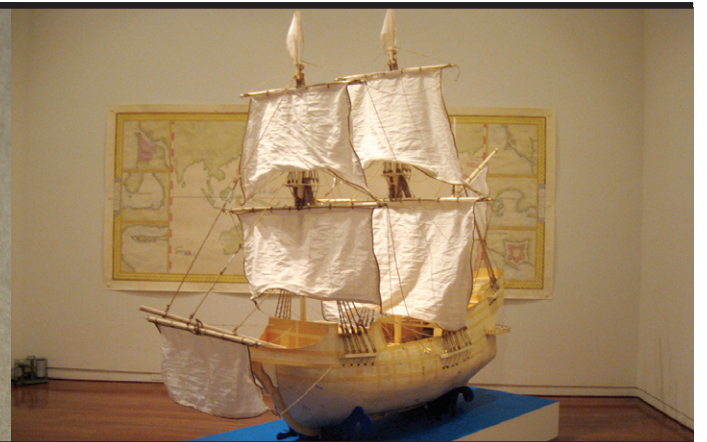
The urgency of the present continues to call to Ebtekar, who draws from his studies in Iran of the refined art of Persian miniature painting and the less-known, more visceral field of coffeehouse painting for his works, which range from the aforementioned pieces that play off rich layers of text and imagery — and Iranian poetry and history — to large-scale graphite drawings that superimpose the outlines of Iranian wrestlers — current street-level mythological heroes — with hip-hop figures culled from Ebtekar's music-obsessed youth, one spent DJing at parties and interning as a hip-hop DJ at KALX 90.7 FM.

As we listen to classic tracks by his mother's pop idol, Iranian diva Googoosh, and scope out images of strongmen striking poses in a zurkhaneh (house of strength), juxtaposed with aerodynamic break-dancers in his studio — aptly situated over a downtown Palo Alto coffeehouse and crammed with art supplies, books, cassettes, vinyl, and a *Tehrangelles* T-shirt

CONTINUES ON PAGE 46 »

“Bay Area Now 5” reaches out to encompass works, from left, by Ana Teresa Fernandez (*Eco y Narcisco II* pictured), Praba Pilar, Ala Ebtekar (2002’s *The Invisible Fold* pictured), Donald Fortescue and Lawrence Labianca (*Sounding* pictured), Misako Inaoka (2007’s *Pink Flower Head* pictured), and Jenifer K. Wofford’s *Galleon Trade* project (participating artist Michael Arcega’s *El Conquistadork* from 2004 pictured).

ECO Y NARCISCO II PHOTO BY JOHN WILSON WHITE, PRABA PILAR PHOTO BY ZHIVKA VALIAVICHARSKA, SOUNDING PHOTO BY BRIAN ALBERSTAT



DOING WHAT COMES NATURALLY: DONALD FORTESCUE AND LAWRENCE LABIANCA

Donald Fortescue and Lawrence LaBianca’s “Bay Area Now 5” work — jokingly referred to earlier this month as the “Top Secret Oyster Project” — is not just about the creation of a well-crafted object. The piece also deals with the current state of San Francisco Bay’s wild-life, tides, and geography. So the two artists decided to let the physical environment affect the work — literally.

After putting in plentiful research, studying ocean survey charts, and talking with local environmental authorities on the work’s impact of their piece, the pair hired a diver to install the steel-table form they built — a muscled-up version of traditional cabriolet or animal-legged furniture, as Fortescue describes it — on the floor of Tomales Bay, where it was designed to sit for several months. During the installation, however, their diver told them that the conditions weren’t the best for the hoped-for weathering and oyster- and barnacle-encrusting process, so the table was relocated to Pillar Point. In the meantime, they gathered hydrophone recordings in Bodega Bay to augment the work.

Fortescue, an Adelaide, Australia, expatriate who now heads the California College of the Arts’ furniture department, and LaBianca, who teaches interior architecture at CCA, share more than a keen interest in the physicality of the Bay Area: the two master craftsmen have a history of creating fine-art sculpture. “For me, it’s all just one spectrum — sometimes located more in one area than the other,” says Fortescue from Sebastopol. Although this will be the pair’s first manifestation of an object together, it’s not the first time they’ve worked together. The met in Chicago six years ago when they each had work in a retrospective show of recipients of Virginia A. Groot Foundation grants. About two years ago, they collaborated on a proposal to the Yerba Buena Center for the Arts for an installation based on Herman Melville’s *Moby Dick*. Even though that project didn’t get the green light, they learned a great deal about collaboration, an approach that seems suited to the Bay Area art scene. “Unlike New York, with artists jockeying to get into the best galleries, you see a lot less ruthless, cutthroat behavior here,” Fortescue says. “This is a much more friendly environment, much more helpful.

“I wouldn’t be surprised if what we are making is the most crafted object” in “BAN 5,” Fortescue continues. “We use making as a way to explore new ways of making — crafting as an excuse for crafting.” Oh, and it’s a great excuse to spend even more time amid the Bay Area’s natural settings. (Stacy Martin)

Creature feature

Misako Inaoka mashes together animal-vegetable-machine hybrids and fashions moving fields of turf

By Kimberly Chun
kimberly@sfbg.com

Nature — in its many contrived or bizarrely hybridized forms — has ways of rearing its at-times-grotesque, at-times-seductive heads in Misako Inaoka’s work. Are her cunning mutants little monsters — be they chirping mechanical birds with propeller beaks or flowery pincushion pates, or donkeys or cattle mermaid-merged with John Deere tractor parts? Miniature extras from a lost installment of *Ultraman*? The petit-four-size stuff of surrealist nightmares? Or bio freaks in search of a new species to call their own?

It’s easy to get carried away by the puckish black humor of these critter creations or simply their *kawaii* — or cute — qualities, before sinking deeper into Inaoka’s query into the nature of authenticity vs. artifice, an idea that also crops up in her mossy or AstroTurfed environments, one of which will receive prominent placement in the glass-enclosed hall facing Mission Street during “Bay Area Now 5.” “I’m interested in the way we mimic nature to create an urban landscape. When we can’t have access to real nature, we have AstroTurf. Or these birds that people purchase for amusement or as a pet,” says the deeply tanned, elfin 31-year-old in the sweltering Dogpatch studio she shares with about six other artists. “Even I forget when I go to the park. I think, ‘Oh, this looks beautiful and smells great and looks green.’ But it’s all manicured.”

If, in less than four decades, humans are expected to vault beyond pacemakers and merge with machines and some form of artificial intelligence, thereby erasing

distinctions between organic, animate beings and inorganic, inanimate objects, as scientists like synth inventor Ray Kurzweil have theorized, then Inaoka’s small sculptures — created by chopping apart dollar- and toy-store creatures and reconfiguring them with resin, toy parts, and flower-store detritus — resemble harbingers of the new hybrids we all might be rushing toward in the quest to adapt to a rapidly shifting environment. “This is my fantasy — what if they can change quickly and if they could adapt easily,” says Inaoka, as she shows me another piece she created specifically for “BAN 5” (she also has work in Stephen Wirtz Gallery’s “Summer ’08” group show, through Aug. 23): white birch branches scattered with silver-coated bird-mods sporting jet wings, machine parts, and, in one case, a walker.

The Kyoto, Japan, native received her BFA from the Rhode Island School of Design and her MFA from Mills College, where, on that beautiful, highly controlled campus, she first began to experiment with making moss-clad environments. Since then her work has received its share of stereotypical responses: comparisons to Zen gardens, ikebana, or bonsai. But Inaoka prefers to find inspiration in common, everyday objects she might find in her Mission District habitat: a tree-shaped cell phone antenna or the little flowers that push through the cracks of the sidewalk. “I try not to think too much,” says Inaoka of her process. “I just make and make like I was five years old again. Then the thinking process or research follows. ‘Why did I make this shape? Why did this come up?’ When I have too many concepts, it just kind of kills the energy.” SFBG

SUPER WOFLER: “BAY AREA NOW” HITCHES A RIDE WITH GALLEON TRADE

Super Wofler! That’s as good a nickname as any for artist, curator, teacher, and creative tornado Jenifer K. Wofford. In Denmark, a Super Wofler is a mass-produced ice cream cone — as Wofford discovered during a recent artist-in-residence stint near Copenhagen, where she also tracked down a version of Planters’ elusive and endangered CheezBalls, as well as a school named Wofford College, founded in 1854.

But in the Bay Area and in the Philippines, the Super Wofler of Wofford College is Wofford, whose project *Galleon Trade* invokes and revises Spanish colonial trade routes to forge new cultural and critical exchange. Sparked by Wofford’s curatorial and organizational acumen, *Galleon Trade* kicked off one year ago in Manila, the Philippines, where art by 12 Californians — including Michael Arcega and Stephanie Syjuco — landed at two galleries, accompanied by many of the artists. Last year, the *Guardian* gave Goldie awards to Wofford and Arcega, but many other *Galleon Trade* participants — such as Jaime Cortez and Gina Osterloh — have made equally striking and impressive work.

Wofford has a large San Francisco installment of *Galleon Trade* planned for the Luggage Store Gallery next year. For the moment, the “BAN 5” version will spotlight some local *Galleon Trade*-ers, and some Filipino artists — like Norberto “Peewee” Roldan of Green Papaya Art Projects — who Wofford met last summer. “A couple artists are doing work that is phenomenological as opposed to overtly political,” she says, during a phone interview that includes an only half-joking reference to “carpetbaggers” when the touchy topic of including non-Bay Area artists is broached. “I could see people getting pinched about the fact that we’re expanding the idea of what should be included.” Who says the Bay Area only resides in the Bay Area, anyway? (Johnny Ray Huston)

GALLEON TRADE Sept. 5–Oct. 19 in the YBCA Terrace Galleries. Opening party, Sept. 4, 5–8 p.m.

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Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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VISUAL ART

Book 'em

Outside the white box with Michael Swaine

By Ari Messer

> a&cletters@sfbg.com

Michael Swaine is contagious. Whether instigating *Reap What You Sew/Sewing for the People* (2001, ongoing) in the streets of the Tenderloin, using braille to make a *Plea for Tenderness* (2007) at the Southern Exposure Gallery, or joining forces with Futurefarmers and the interdisciplinary design studio's founder, Amy Franceschini, with whom Swaine began collaborating in 1998, the San Francisco artist brings a driven curiosity and sense of aesthetic detail to every project he touches. If you experience his work, you can't help but get involved. He has been dubbed Futurefarmers' "analog anchor," and his involvement in "BAN 5"'s *Ground Scores: Guided Tours of San Francisco Past and Personal*, guest-curated by Valerie Imus, is an ideal real-world interactive piece in a city of book lovers.

Swaine hopes his walking tours of individual home libraries, *How to Organize a Public Library*, elicit new audiences for art. He wants to reach "outsiders who don't go to museums,

who perhaps don't *want* to go to museums," he said recently on the phone from his SF studio. "Maybe they just happen to love books." Everyone on the tour will be an "active participant," he said. To sign up, people will fill out a survey and must agree to include their own home library on the tour — if it fits the grid of walkable homes that weekend.

The artist is no stranger to walking tours. When he first moved to the Bay Area, he worked at the Exploratorium and fell in love with Bob Miller's "light walks." These inspired Swaine's now-legendary "weed walks" that he co-leads with botanist Archie Wessells, and first developed in the Exploratorium parking lot. For his 30th birthday, Swaine organized a 17-hour walk around San Francisco, meeting a different friend each hour and "connecting the dots."

I could connect with Swaine's vision: my father, an architect in Santa Cruz, has long dreamed of building a library structurally based on the *Iliad*. What this means, exactly, neither of us knows, but talking about it has been a great bonding ritual for years. Maybe I can convince



Organizing for the people:
Michael Swaine leads tours of personal libraries as part of "BAN 5." | PHOTO BY ROBIN BERNHARD

my dad to come up to the city and turn my sporadically gathered collection of 1970s poetry books and photography monographs into a Homeric fort. If I can, you are all invited to come by with plastic spears and knock it down. Then, with Swaine's guidance, we might begin to farm the future, collaborating with the books at our feet. **SFBG**

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NAILING IT: "ESTACION ODESIA"



DRAWING BY AURIE RAMIREZ, COURTESY OF CREATIVE GROWTH ART CENTER

Queens Nails Annex has long had its street-level glam talons on the pulse of the Mission District art scene — one that so often melds visual art, music, film and video, and performance — so it's fitting that unexpected connections are emerging from its curatorial contribution to "BAN 5": "Estacion Odesia," a four-partner named for a metro stop that will present visual works by artists and musicians at QNA and their audio pieces at YBCA listening stations; produce a limited-edition box set of music and visual artifacts; and throw a music club with downloadable playlists, an opportunity to share tracks, and monthly meetings. One surprise at the QNA show has to be the video piece by Renee Green, the dean of graduate programs at the San Francisco Art Institute, which QNA cofounder Julio César Morales describes as an extremely media-ted portrait of Green's brother Derrick, the vocalist-guitarist of Sepultura, painted with magazine stories and radio interviews without using any of the metal giants' actual music. "It's an interesting mix of documentary and her personal connection to her brother," Morales muses. **(Kimberly Chun)**

ESTACION ODESIA Sat/19–Nov. 16, YBCA, first floor galleries. Also July 25–Aug. 30, Queens Nails Annex, 3191 Mission, SF. (415) 648-4564, www.queensnailsannex.com. Music club happens Aug. 15, Sept. 15, and Oct. 17, 7 p.m.

YOU'RE GOING TO MYTH ME, BABY: ALA EBTEKAR RISES ABOVE WHILE TAPPING INTO PERSIAN AND PERSONAL MYTHOLOGIES

CONT>>

Ebtekar made for the 2006 California Biennial — it's clear the artist's pop interests still find a way to light: witness the 2004 Intersection for the Arts show that saw Ebtekar pairing a white-washed Iranian coffeehouse installation with shoes sporting fat laces fashioned from ornate Persian textile. "Bay Area Now 5" will find him combining his two approaches with a piece that layers ancient and modern-day warriors in a ghostly epic that looks backward and forward — a gesture familiar to Ebtekar, who rolls his eyes over John McCain's comment on recent cigarette exports to Iran — "Maybe that's a way of killing them" — and is currently teaching art at UC Berkeley in preparation for his dream. By 2011, he wants to start an art foundation and school in Iran.

After the US presidential election, Ebtekar hopes he can make it happen. First, he says, "there needs to be more diplomacy. In Iran, there's this thing about nostalgia. You had such a great empire in the past — how do you move forward?" As a Bay Area 18-year-old who fell in love with Iran when he studied art there in 1997, he'll be able to synthesize the past and future, bringing his ancestral mythology back to the old country in new forms. "It's like having these multiple identities and being able to tap into this side of you and that side of you," Ebtekar explains. "They're not clashing, you know what I mean. They're rocking it full force." **(Kimberly Chun)**

“3”

» **REVIEW** For “3,” artist Chris Duncan gathers a trio whose work explores pattern-making — either through the mark itself (Kyle Ranson’s decorated figures and Derrick Snodgrass’ prismatic constellations) or ordering select bits of visual information (Ernesto Burgos’ wall collage).

Bay Area artist Snodgrass’ Easter egg—colorful watercolors on paper from 2000 are refracted architectural shapes dotted with sunspots. Between then and now, Snodgrass loosened his grip and minimized his palette. *Untitled*, a tapestry in shades of browns and blacks, records the physicality of making the work. An orb at the tapestry’s center anchors a profusion of comet tails — the splattered streams radiate outward to the infinite. Back here on earth, local artist Ranson’s seven-panel *The Rape* depicts the Romans’ so-called rape or abduction of the Sabine women, a story ultimately about maintaining familial lines. Ranson’s rape is literal and explicit. The main male figure’s deadened eyes stare somewhere over the viewer while his naked conquest’s head tilts backwards, her steady gaze revealing nothing. The action across the panels is disconnected: a sentry stands off to the right, his outsize hands hanging dumbly by his sides, and a woman lounges naked and unaware. And is that God above, grinning slightly?

New York City artist Ernesto Burgos’ *The Dumb Are Mostly Intrigued by the Drum* offers a surrealistic plane where patterns and figures collide. A wall collage of black-and-white photocopies repeats photographic images of predatory birds, variously shaped atomic bomb clouds, lambs, a wide-eyed man whose mouth has been altered to a ghoulish grin, a naked woman whose wrists are bound in bondage ropes, and swatches of grids, to name a few. It isn’t so much that we are interested in patterns but that patterns are dependent on us: how can we repeat mistakes if they don’t make themselves recognizable? (**Katie Kurtz**)

3 Through Aug. 16. Tues.–Sat., 10:30 a.m.–5:30 p.m. Gregory Lind Gallery, 49 Geary, fifth floor, SF. (415) 296-9661, www.gregorylindgallery.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 18, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Highlights from the Israel Antiquities Authority: The Dead Sea Scrolls and 5,000 Years of Treasures.**” Artifacts and manuscripts, including fragments of the Dead Sea Scrolls. Through Aug 10. “**Women Impressionists.**” Works by Marie Bracquemond, Mary Cassatt, Eva Gonzalès, and Berthe Morisot. Through Sept 21. **Contemporary Jewish Museum** 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. \$10, \$8 seniors and students, free for 12 and under and members. “**From the New Yorker to Shrek: The Art of William Steig.**” Works by the cartoonist and creator of *Shrek*. Through Sept 7. “**Being Jewish: A Bay Area Portrait.**” Photos from the Bay Area Jewish community. Through Sept 9. “**In the Beginning: Artists Respond to Genesis.**” Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college

students with ID (free first Tues). “**Chihuly.**” Glass works by Dale Chihuly. Through Sept 28. “**Bitter Suite.**” Sculptures incorporating crystallized sugar by Timothy Horn. Through Oct 12. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). “**Frida Kahlo.**” Exhibition commemorating the 100th anniversary of the artist’s birth. Through Sept 28. “**Half Life of a Dream: Contemporary Chinese Art.**” Works from the Logan Collection. Through Oct 5. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “**Theory of Survival.**” Works about cultural identity, preservation, and representation by members of the Iranian and Iranian American community. July 19-Aug 24. “**Ground Scores: Guided Tours of San Francisco Past and Personal.**” Interactive project offering tours and self-guided explorations of sites in and around San Francisco. July 19-Oct 18. “**Estacion Odesia.**” Works by Bay Area artists and musicians. July 19-Nov 16. “**Bay Area Now 5.**” Yerba Buena’s fifth triennial devoted to local artists including Ala Ebtekar, John Roloff, and Canan Tolon (opening party Sat/19, 8pm-midnight; \$15). July 19-Nov 16.

BAY AREA

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. \$4, \$3 students and seniors. “**@60.art.israel.world.**” Recent work by more than 20 contemporary Israeli artists. Through July 27. **Oakland Museum of California** 1000 Oak,

Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). “**Birth of Cool: California Art, Design, and Culture at Midcentury.**” Painting, architecture, furniture design, decorative and graphic arts, and music in mid-20th century California. Through Aug 17. “**Cool Remixed.**” A look at Northern California “cool” via graffiti art, film, fashion, dance, skateboard, and bike culture. Through Aug 17.

San Jose Institute of Contemporary Art 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. “**Memories I’ll Never Have.**” Brendan Lott finds photos found on the Internet and sends them to China to be reproduced as oil paintings. Through Aug 2. “**Monotype Marathon 2008.**” Fundraiser featuring monotypes by more than 100 artists (auction Sat/19, 6-8pm). Through Sat/19.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). “**MATRIX/REDUX.**” Group show celebrating the 30th anniversary of BAM/PFA’s MATRIX program. Through Sun/20. “**The Shape, the Scent, the Feel of Things.**” Video installation by Joan Jonas. Through Sun/20. “**Home Movies.**” Installation of LED lights and film projections. Through Aug 1. “**The Other Night Sky.**” Photographs of American spy satellites made through high-magnification telescope lenses by Trevor Paglen. Through Sept 14. “**Mabuhay Gardens.**” Photographs by Bruce Conner documenting the historic punk venue. Through Aug 3.

GALLERIES

OPENING

A.Muse Gallery 614 Alabama; 279-6281. By appt. “Elections: Summer Print Selections,” group show (reception Thurs/17, 6-9pm). July 17-Aug 1.

» **Catharine Clark** 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. Selections from “Ten Leading Causes of Death in America,” installation by Sandow Birk; “Last Call,” paintings by Timothy Cummings; “AfterLifers: Walking and Talking (Exten-dead Version),” video works by HalfLifers; “Blood, Money, and Tears,” installation by Andy Diaz Hope and Laurel Roth (reception Sat/19, 5-7pm). July 19-Aug 23. **Chinese Culture Center** Hilton Hotel, 750 Kearny, third floor; 986-1822. Tues-Sat, 10am-4pm. “Chinese Puzzles: Games for the Hands and Mind,” antique puzzles (reception Tues/22, 6pm). July 22-Oct 11.

Frankee Uno San Francisco 1221 Divisadero; 409-1221. Mon-Fri, 11am-7pm; Sat, 10am-5pm. “Linear Elements,” paintings by Moira Burke (reception Sat/19, 7-10pm). July 19-Aug 31.

» **Gallery 1988** 1173 Sutter; 409-1376. Tues-Sat, noon-7pm. “Strangely Mannered,” new paintings by Travis Louie, Brandt Peters, Scott Scheidly, and Joe Vaux (reception Fri/18, 7-10pm). July 18-Aug 9.

Gallery Three 66 Sixth St; 931-8035. By appt. only. “Holla at the Bay,” works by Faneé. July 18-Aug 18.

The Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm. Works by Mariah Johnson. July 16-Aug 2.

» **Market Street Gallery** 1554 Market; 290-1441. Tues-Wed, Fri-Sat, noon-6pm; Thurs, noon-8pm; Sun, noon-5pm. “The Dreaming Memory,” mixed-media assemblages and photographs by Stacey Carter, John Fitzsimmons, Kat Flynn, and Deborah Hayner (reception Fri/18, 6-9pm). Through July 31. **Mezzanine Gallery** Hotel Triton, 342 Grant; 673-3080. Open 24 hours. “Umbrellas,” works by AnneKarin Glass (reception Wed/16, 5-7pm). Through Aug 6.

Ocelot Showroom and Workshop 2345 Harrison; 821-7288. Call for hours. Uzbek Ikat garments by Rasul Mirzaahemedov (lecture and demonstration Sun/20, 5pm). Sun/20, 11am-5pm. One day only.

» **Project Artaud Theatre** 450 Florida; 863-9834. Tues-Sun, 10am-6pm. “HUM,” group show (reception Fri/18, 5-7:30pm). July 18-Aug 10.

Reaves Gallery 235 Gough; 250-3201. Thurs-Sat, noon-7pm; Sun, noon-5pm; and by appt. “Better than Beautiful,” new works by Phillip Dvorak (reception Fri/18, 6-9pm). Through Aug 3.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5pm; Tues, by appt. “Eighteen Months: Taking the Pulse of Bay Area Photography,” juried group show (reception Thurs/17, 5:30-7:30pm). July 17-Sept 19.

Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. Works by Erik Otto. July 19-Aug 16.

» **Soap Gallery** 3180 Mission; 920-9099. Mon-Thurs, 10am-2pm. “Going Somewhere?,” works by Verda Alexander and Paul Kyle (reception Fri/18, 6-9pm). Through July 31.

BAY AREA

Central Berkeley Public Library 2090 Kittredge, Berk; (510) 891-6100. Mon-Tues, noon-8pm; Wed-Sat, 10am-6pm; Sun, 1-5pm. “16th and Bryant: My Life and Education with the San Francisco Seals,” baseball paraphernalia and photographs from the collection of Bill Soto-Castellanos (lecture Aug 2, 2-4pm). July 22-Aug 4.

Expressions Gallery 2035 Ashby, Berk; (510) 644-4930. Wed-Sat, noon-5pm; and by appt. “Summertime Jazz,” group show. Through Aug 1. “Visual Music,” abstract videos by Melanie Hofmann with electronic soundtracks by Steve Capper. Sat/19, 7-9pm. One night only.

» **Johansson Projects** 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. “Radialvedic,” works by Jill Gallenstein, Kristina Lewis, and Kana Tanaka (reception Thurs/17, 6-9pm). July 17-Aug 30. **Traywick Contemporary** 895 Colusa, Berk; (510) 527-1214. Thurs-Sat, 10am-4pm; and by appt. “Neverland,” new sculptures by Robert Ortbal; “The Shingle Factory,” works on paper by Robert Yoder. July 20-Sept 27.

ONGOING

Adobe Books Backroom Gallery 3166 16th St; 864-3936. Daily, 10am-10pm. “The Book Paintings,” works by Scot Velardo. Through Sun/20.

» **Braunstein/Quay Gallery** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. “You Can’t Make Them Stay,” works by Michael McConnell; “Catcher,” works by Aaron Petersen. Through July 26.

City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. “Travel,” group show devoted to the theme of traveling. Through July 26.

Collectively Grasp 850 Greenwich; 673-3744. Wed, noon-6pm. “Ring of Fire: Gilded Masi,” mixed media works by Joel Hoyer. Through July 26.

Diego Rivera Gallery San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 8am-8pm. “Textures of Space,” group show by MFA students. Through Sat/19.

Fecal Face Dot Gallery 66 Gough; www.fecalface.com/gallery. Wed, 3-8pm; Sun, noon-6pm. “The Benefit Show,” group show benefiting www.fecalface.com. Through July 24.

Geras-Tousignant Gallery 437 Pacific; 986-1647. Mon-Fri, 11am-6pm; Sat-Sun, by appt. “Group Show 08,” works by gallery artists. Through July 25.

Good Vibrations Gallery 1620 Polk; 345-0400. Mon-Thurs, Sun, 11am-7pm; Fri-Sat, 11am-8pm. “Divas of San Francisco: Portraits of Transsexual Women,” photographs by David Steinberg. Through Mon/21.

Hilliard Architects and Gallery 251 Post, suite 620; 989-6400. Mon-Fri, 10am-5pm. “Model/Family,” works by Marcy Wheeler. Through Sun/20.

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. “Beyond Representation,” group show. Through Sat/19.

» **John Pence Gallery** 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. Recent oil paintings and drawings by Zack Zdrale. Through July 26.

Linn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. “07 08 28,” pencil drawings by Sid Garrison; “Paintings and Sound,” paintings and site-specific sound installation by Ted Vasin. Through Sat/19.

Hotel Manilitown Center 868 Kearny; 399-9580. Tues-Sat, 1-6pm. “Behind Clo\$ed Dollar\$,” works by Carl Angel, Lucien Kubo, Doug Minkler, Johanna Poethig, and Shizue Seigel. Through Sat/19.

Meridian Gallery 535 Powell; 398-7229. Tues-Sat, 11am-5pm. Paintings, drawings, and photograms by Kevan Jensen; sculpt-

tures and works on paper by Bruce Hasson. Through July 26.

Micaëla 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. “Cold + Hot 2008,” group show of glass sculptures (reception Fri/18, 5pm). Through Aug 31.

» **Ping Pong Gallery** 1240 22nd St; 550-7483. Tues, Thurs, 6-9pm; Fri, 11am-5pm. “The Beast in Me,” works by Bethany Ayres, Astrid Bowlby, Alexander Cheves, Paul Clipson, Walter Logue, and Reuben Lorch-Miller. Through Fri/18.

Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. “Return to Innocence,” works by Matt Furie and Jay Howell. Through July 25.

Renner Gallery 2344 Market; (650) 867-7446. Tues-Sun, 11am-7pm; and by appt. “Sculpture on Paper,” photographs by Robert John Guttke. Through Fri/18.

Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. “A Summer Salon,” group photography show. Through July 26.

Scott Richards Contemporary Art 251 Post, suite 310; 788-5588. Tues-Fri, 10am-6pm; Sat, 11am-5:30pm. Works by Stephen Ibbott and Cheryl Kelley. Through Sat/19.

» **Southern Exposure** 417 14th St; 863-2141. Tues-Sat, 3-6pm. “I Am Who I Am,” works by young SF artists. Through July 26.

Triangle Gallery 47 Kearny, fifth floor; 392-1686. Tues-Sat, 11am-5pm. “100 Years of Chinese Art at the Triangle Gallery,” retrospective curated by Wylie Wong and Jack Van Hiele. Through July 26.

2223 Restaurant and Bar 2223 Market; 431-0692. Daily, 5:30-10pm. “Woods,” photographs by Pat Koenigsberg. Through July 23. **Velvet da Vinci** 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. Baskets, jewelry, and an installation by Anna S. King. Through July 27.

Venus Gallery 627 Cortland; 829-8465. Tues-Sat, 3-9pm; Sun, noon-6pm. “Nature Would Never Do Anything Like That,” paintings by Adele Louise Shaw. Through July 27.

BAY AREA

» **Crickett Engine Gallery** 499 Embarcadero, bldg 3, Oakl; (510) 835-1920, www.cricketengine.org. Hours by appt. “Beauty and Power,” new works by Misty Gamble (closing reception Sun/20, 3-6pm). Through Sun/20.

» **Eclectix Store and Gallery** 7523 Fairmount, El Cerrito; (510) 364-7261. Wed, noon-8pm; Thurs-Sat, 10am-6pm; Sun, 10am-3pm. “The Sniff Show: Out of the Fill,” works by Scott Hewitt, Scott Meadows, and David Ryan (reception Fri/18, 5-8pm). Through Aug 3.

Front Gallery 35 Grand, Oakl; (510) 444-1900. Tues-Wed, 11am-5pm; Fri, 1-4pm (first Fri, 1-10pm); Sat, 1-4pm. “Myths and Dreams,” works by Alexandra Blum, Ana Hurk, and Calixto Robles. Through July 25.

Gatehouse Gallery Di Rosa Preserve: Art and Nature, 5200 Carneros Hwy 121, Napa; (707) 226-5991. Tues-Fri, 9:30am-3pm. “Tales of Power,” thematically customized automobiles as sculpture by Lewis deSoto. Through Sat/19.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. “Residency Projects II, 2007 Kala Fellowship Exhibition,” works by Malcolm Smith. Through Sat/19.

» **K Gallery** Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 845-5060. Mon-Thurs, 6-9pm; Sat-Sun, 10am-5pm. “Robotica: Machines and Motion,” works by David Caulkins, Simone Davalos, Mark Pauline, Christian Scheiss, Mark Scheiss, Kal Spelletich, and more. Through Sun/20.

» **Mercury 20 Gallery** 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. “Misremembering You,” paintings and sculptures by Chela Fielding; “Fields of Disturbance,” paintings by Joan Weiss. Through July 26.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. Tues-Sun, noon-5pm. “973 Possibilities and How to Make Sense of It?,” group show of collaborative artworks created by students living in an art commune. Through July 26.

Robert Allen Fine Art 301 Caledonia, Sausalito; 331-2800. Mon-Fri, 10am-5pm. “In Good Time,” mixed-media works on paper and panel by Aleah Koury. Through July 25. **sfbg**



stage

A government official (Velina Brown) and an anticommunist (Bob Ernst) are among *Red State*'s characters embroiled in an election-year snafu of epic proportions.



Campaign pain?

SF Mime Troupe takes no election-year guff in *Red State*

By Robert Avila
> a&eletters@sfbg.com

November's presidential election already looms on the horizon like a herpes outbreak, promising nothing so much as a painful, shame-filled denouement to a drunken and ill-conceived flirtation with someone you thought you knew. So it's refreshing that the San Francisco Mime Troupe's seasonal offering of free, rabble-raising political theater is an election-year special in which the opposing candidates from the two monopolizing parties are conspicuously absent. Instead, *Red State*, which opened by tradition July 4 in Dolores Park, focuses on the screwed-if-you-do/screwed-if-you-don't quandary of voting itself, and does so with populist gusto tinged with a reddish hue — a thematic color imbuing everything from the design scheme to the pointedly funny dialogue's New Deal-style social-democratic slant. It also reflects the rising blood pressure that results from underlying but

palpable frustration and outrage.

Reclaiming red from the dusty color wheel of history, Mime Troupe head writer Michael Gene Sullivan's smart and consistently funny script — brilliantly delivered by a uniformly sharp and charismatic cast and fueled by composer-band leader Pat Moran's eclectic set of apt and catchy songs — posits FDR's small-town America as marooned at Francis Fukuyama's end of history. Set in a puny Kansas 'burb named Bluebird, *Red State* casts November's "Countdown to Armageddon" (as the play's CNN reporter colorfully advertises his network's election coverage) in the screwball style of Depression-era comedies as Bluebird becomes the unlikely tiebreaker in an electoral dead heat.

Suddenly the nation's eyes are riveted on an otherwise microscopic microcosm of average American life at the beginning of the 21st century. This focus on the lives of the town's humble and much abused citizens throws

everyone for a loop, not least the government's smarmy and ambitious election official (Velina Brown), who is so obsessed with thoughts of a cush DC-based promotion that she has difficulty remembering which state she's even in.

For its part, Bluebird feels like a town under siege, but just who the enemy is remains initially hard for the inhabitants to fathom, or agree on, anyway. Is it the wrath of God? The communists? It all depends on whom you ask among the locals, a population whose representative eccentrics include a God-fearing, Jesus-toting fundamentalist (Noah James Butler, bearing cross and life-size Christ) and a rabid (and equally anachronistic) anticommunist named Eugene (Robert Ernst).

What is clear enough is that jobs have dried up (the local pencil factory — the onetime pride of the town, which liked to promote itself as "the Number 2 pencil capital of North Central Kansas" — just relocated to the cheap labor environs of Uzbekistan), public services have dwindled to nil, and the dilapidated sidewalks and roads are a physical menace (nearly undoing a local soldier, played by Adrian C. Mejia, who's just returned in one piece from Afghanistan).

If that wasn't enough, the town's only electronic voting machine is on the fritz. But this little debacle, in the context of an electoral tie, ends up being an opportunity that gets the town thinking and the earth trembling beneath Washington, DC. Deciding to withhold their votes until the proper share of their tax dollars gets re-diverted back to their community where it belongs, and away from endless war-making and corporate welfare, Bluebird manages (in the most unlikely but coruscating of Capraesque scenarios) to hold a corrupt and hubristic system at bay, spotlighting the government-big business alliance that for decades has fleeced towns like Bluebird of their taxes, able-bodied military-age youth, and everything else not nailed down. Or so to speak: before the town turns the tables on the system, even Bluebird's fundamentalist is driven in desperation to ask the *Antiques Roadshow* host, "How much for Jeezus?" **SFBG**

RED STATE

Through Sept 28, free
Various Northern California locations
Visit www.sfmt.org for schedule

You'll recall from high school lit class that Dante's version of hell had nine circles, and they were cold. This unique tour's organizers', Dan Reider and Frank Chan, rendition had seven hills, all scorched, exacerbated by the fact we rode midday on the tail end of the very un-San Francisco summer heat wave.

--from "Seven Hells of SF: The road to hell is paved with potholes" by Kat Renz, posted in the Guardian's SF blog

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Local Heroes/Big Picture Week 2

» **PREVIEW** In the second of ODC Theater's Local Heroes summer series, Yannis Adoniou, Manuelito Biag, and Alex Ketley are taking over Theater Artaud. Over the past decade or so, each has developed a profile of making dances that leave impressive individual footprints. Choreographically speaking, Biag is the youngest. His work is emotionally and physically boiling with the dark, complex currents that swirl inside relationships, yet he manages to create an odd beauty out of these struggles. *Ballast*, created for SHIFT Physical Theater, is his newest excursion into that thorny territory called home. A former ballet dancer and a cofounder of the Foundry (with Christian Burns), Ketley often works with a small number of dancers. But for the 2006 WestWave Dance Festival, he set *Careless* on 10 advanced ballet students from the San Francisco Conservatory of Dance. With the premiere of *Monument*, performed by 14 dancers, he continues his interest in larger-scale ensemble choreography. He also demonstrates his penchant for juxtaposing live and virtual dance. This memorial for a friend incorporates video, movement, and music. In the 2005 *Less-Sylphides*, Adoniou (a former ballet dancer as well) pays tribute to Michel Fokine's 1909 pointe-shoes-and-white-tulle *Les Sylphides*, which is considered the first abstract ballet. It's a highly creative take and radical in both senses of the term — deeply rooted while still a complete departure from the original. **(Rita Felciano)**

LOCAL HEROES/BIG PICTURE WEEK 2 Thurs/17–Sat/19, 8 p.m. Theater Artaud, 450 Florida, SF. \$18–\$25. (415) 863-9834, www.odctheater.org

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 18, for information on how to submit items to the listings.

THEATER

OPENING

Avant GardARAMA! Exit on Taylor, 277 Taylor; www.theexit.org. \$15-30. Previews Fri/18–Sat/19, 8pm. Opens July 24, 8pm. Runs Thurs–Sat, 8pm. Through Aug 16. Cutting Ball stages short experimental works by American playwrights Eugene Chan, Suzan-Lori Parks, and Gertrude Stein.

Brand New Me! Connie Champagne Sings the Dusty Springfield Songbook New Conservatory Theatre Center, Theatre III, 25 Van Ness; 861-8972, www.nctcsf.org. \$18-28. Previews Fri/18–Sun/20 and July 25, 8pm. Opens July 26, 8pm. Runs Fri–Sat, 8pm; Sun, 2pm. Through Aug 10. With accompaniment from Joe Collins, Ms. Champagne brings her trademark voice to interpret songs popularized by Springfield.

The Drowsy Chaperone Orpheum Theatre, 1192 Market; 512-7770, www.shnfs.com. \$30-99. Opens Tues/22, 8pm. Runs Tues–Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Aug 17. The Best of Broadway production of the 2006 multi-Tony winner harkens back to the golden age of musical comedy.

Lorca Summer Festival Intersection for the Arts, 446 Valencia; 515-0851, www.theintersection.org, www.pangstheater.com. \$12-25

sliding scale. Opens Fri/18, 8pm. runs Fri–Sat, 8pm. Through Aug 2. Pangs Theater Ensemble performs Spanish playwright Federico Garcia Lorca's rural trilogy over three weekends beginning with *Blood Wedding*, followed by *Yerma* and *The House of Bernarda Alba*.

Not a Genuine Black Man Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themmarsh.org. \$25-50, sliding scale. Opens Thurs/17, 8pm. Runs Thurs–Fri, 8pm; Sat, 5pm. Through July 26. Brian Copeland returns to the Marsh for a limited engagement run of his solo show based on growing up black in San Leandro during the '70s.

What You Will American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$29-85 (\$25-59 for previews). Previews Fri/18–Sat/19, 8pm (also Sat, 3pm); Sun/3 and 7pm; Mon, 7:30pm. Opens July 23, 8pm. Runs Tues, 7pm; Wed–Sat, 8pm (also Sat, 3pm — except Aug 8, 6 and 9pm); Sun, 3 and 7pm. Additional matinee Aug 6, 2pm. Through Aug 9. Roger Rees performs his solo show, which recounts the longtime actors fun and foibles performing Shakespearean classics.

BAY AREA

Doubt, a Parable Lucie Stern Theatre, 1305 Middlefield Rd; (650) 903-6000, www.theatre-works.org. \$26-64. Previews Wed/16–Fri/18, 8pm. Opens Sat/29, 8pm. Runs Tues–Wed, 7:30pm; Thurs–Sat, 8pm (also Sat, 2pm); Sun 2 and 7pm. Through Aug 10. Amidst the denouement of the Catholic Church, John Patrick Shanley's 2005 drama takes a look at what happens when suspicions of priest misconduct are called into question.

The Matchmaker Live Oak Theatre, 1301

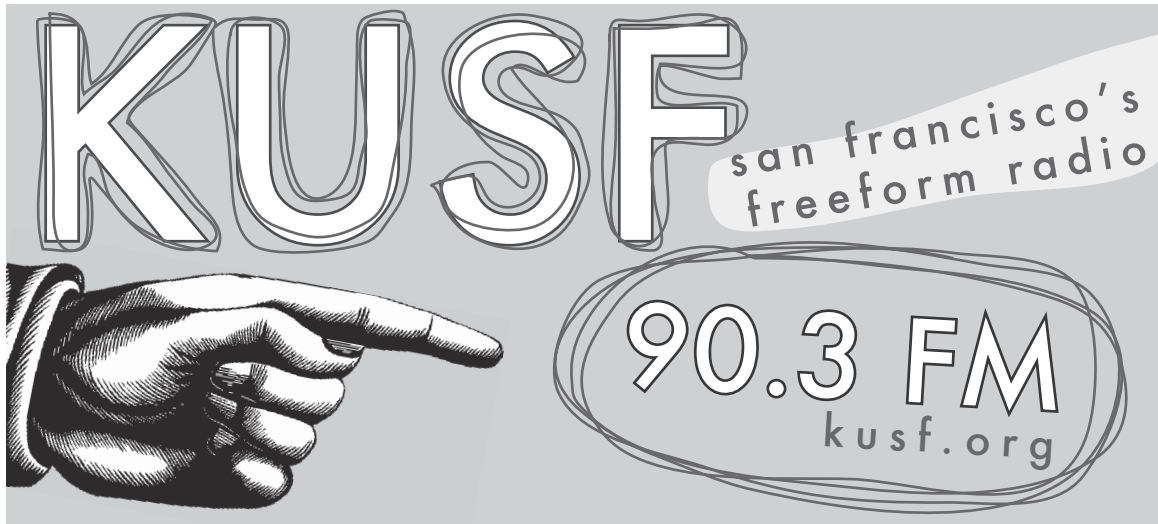
CONTINUES ON PAGE 50 »

Energy 92.7 and AT&T are Honoring The People Of The Bay Area Who Raise The Bar In The Community.

Todd is the president of "The Evangelical Network or TEN". TEN is a network of gay christians, churches and ministries. Their mission is to bring hope and healing to members of the LGBT community who have been marginalized by the mainstream church. TEN holds seminars and conferences throughout the year to bring understanding and peace to the issue of spirituality and sexuality. Todd's mission for TEN is to find everyone who was ever told "You don't have a place here" and tell them "They were wrong. You are welcome here!"

AT&T is going to donate \$500 to The Evangelical Network because Todd Ferrell is this week's AT&T Spotlight Community Hero.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T helping to raise the bar in our community.



SINGLES PARTIES

- JUL 18** A Touch of Class, Santa Clara
- JUL 21** Walnut Creek Single Mingle
- JUL 22** Young Professionals Mixer, SF
- JUL 25** Summer in the City Dance, SF
- JUL 26** Summer Night Delight Dance, San Rafael
- JUL 31** 3rd Annual Barbary Coast Beer Tasting Party, SF
- AUG 1** Singles Convention, Concord
- OCT 18-25** Mediterranean Singles Cruise
- NOV 2** The Art of Flirting Seminar, Santa Rosa JC

CO-SPONSORED by Guardian Connections & Society of Single Professionals (non-profit).

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GUARDIAN

OPENING

CONT>>

Shattuck, Berk; (510) 649-5999, www.aeof-berkeley.org. \$10-12. Opens Fri/18, 8pm. Runs Fri-Sat, 8pm. Additional show Aug 14, 8pm. Through Aug 16. Actors Ensemble Berkeley take on the 1955 farce of Thornton Wilder, graduate of Berkeley High Class of 1915 and author of the Pulitzer Prize–winning play *Our Town*.

ONGOING

American Joe Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. Thurs-Sat, 8pm. Through Aug 15. \$15-35. Liza Raynal performs her solo show about her soldier brother and their conflict-prone relationship.

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

A Bowl of Rose Leaves Studio 300 Theatre, 442 Post, fifth floor; www.abowlofroseleaves.com. \$19-23. Thurs-Sat, 8pm. Through Aug 30. Fred Smith's comedy looks back at modern art and artists.

Buried Child Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. \$20-30. Thurs/17-Sat/19, 8pm. Christian Phillips and Jennifer Welch direct Sam Shepard's 1979 Pulitzer Prize–winning play.

Cabaret SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$40-50 (\$20 for previews). Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. Bill English directs the musical centered on the denizens and performers of the Kit Kat Club in Weimar-era Berlin.

A Chorus Line Curran Theatre, 445 Geary; www.shnsf.com. Tues-Sat, 8pm (also Wed, Sat-Sun, 2pm). Through July 27. Mario Lopez plays the director, Zach, in a new touring production of the 1975 musical about a Broadway show audition.

Her Majesty Exit Stage Left, 156 Eddy; 673-3847, www.theexit.org. \$12-20 sliding scale. Fri/18-Sat/19, 8pm. Playwright-actor Sean Owens's 60-minute quick-change two-hander takes place in the backstage dressing room shared by a high-maintenance actress (Exit cofounder Christina Augello) and her hardworking dresser (Owens) during a run of *Hamlet*. Playing Queen Gertrude, the actress is also expecting a visit from the real-life queen of Liechtenstein, an old friend and something of an imposter herself in as much as her kingdom was just overthrown. Meanwhile, a harried stage manager, a snooping gossip columnist, and the actress's husband, a bilious hack in the part of the Prince of Denmark, all stalk the dressing room in reasonably quick succession. Dividing the roles between them, Augello and Owens exude the requisite fun, but the characters and relationships don't always gel. Surprisingly leaden dialogue from Owens' normally buoyant pen doesn't help matters, although director Kathryn Wood's staging takes some minimal advantage of its potential for physical comedy. In one of the funnier lines, the dresser cautions the bemused actress: "Don't think! If you think it isn't farce!" Unfortunately, they both end by breaking this rule and the fourth wall to boot with reflection on the nature of theater itself — a turn that, under the circumstances, comes over as almost more desperate than arch. (Avila)

Ishi: The Last of the Yahi Theatre Rhinoceros, 2926 16th St., 552-4100, ext. 104, www.therhino.org. \$15-35. Wed/16-Sat/19, 8pm; Sun/20, 3pm. John Fisher, executive director of the Rhino, traces the history of San Francisco through the story of a native living in the California wilderness.

Jesus Hopped the 'A' Train Off-Market Theaters, 965 Mission; (510) 332-8970, www.brownpapertickets.com. \$20. Thurs/17-Sat/19, 8pm; Sun/20, 2pm. Two death row prisoners debate religion in a play by Stephen Adley Gurguis.

Killing My Lobster Springs Forward, Falls Back Dance Mission, 3316 24th St., www.killingmylobster.com. \$15-20. Thurs-Fri, 8pm; Sat-Sun, 7pm (also Sat, 10pm). Through July 27. The KML crew goes back to the future in a series of time-traveling comedic skits.

Last Voyage of the Omega Stage Werx, 533 Sutter; 385-6296, www.knifebeatsfinger.com. \$12. Fri-Sat, 10pm. Through Aug 8. Cell phone users on Twitter help control the show in Sean

Kelly's sci-fi comedy about stranded space travelers.

The Listener Traveling Jewish Theatre, 470 Florida; www.crowdedfire.org. 433-1235. \$25. Thurs-Sun, 8pm; Sun, 5pm. Through Aug 3. In their latest offering, Crowded Fire Theater Company gives a world premiere performance of Liz Duffy Adams's new postapocalyptic play.

Misery Eureka Theatre, 215 Jackson; www.miserytheshow.com. \$25-30. Thurs-Sat, 8pm. Through Aug 16. A novelist is at the mercy of his greatest fan when she rescues him from a car crash in this Stephen King drama.

A New Brain: A Musical Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org. \$20-30. Wed-Sat, 8pm. Through Aug 9. William Finn's life as a disappointed songwriter unfolds in his autobiographical musical.

Oh My Godmother! Zeum Theater, 221 Fourth St., 867-3911, 1-800-838-3006, www.ohmy-godmother.com. \$25-30 (\$20 for previews). Thurs-Sat, 8pm; Sun, 3pm. Through July 26. Eager performances, lively choreography, and some in-jokey SF humor help give Ron Lytle's 2005 "Cinderella-is-a-fella" musical comedy, set in the Castro, a reasonably smooth San Francisco landing. But the show, spotted with capable if usually underwhelming songs, is ultimately as thin as the Beach Blanket fare it probably has its eye on, without the same heft in showmanship and with a tad less finesse. Albert (an amiable Brandon Finch) is a young gay man burdened by his homophobic stepmother (Jenifer Tice) and stepsisters (Julia Etzel and Lisa Otterstetter) — cartoon females who become the principle vehicles for a small but persistent streak of misogynist humor. When "Cinderalbert" (as they mockingly call him) falls literally for the neighborhood's hot and rich young Prince (Kyle Payne), Albert turns to his male godmother (Scott Phillips) for advice. Meanwhile, Albert's attempt to escape further embarrassment by dressing in drag only makes the lovestruck Prince doubt his own sexual preference, to the horror of his parents (John Erreca and Steve Yates), a gay couple more than a little reminiscent of the Robin Williams–Nathan Lane pairing in *The Birdcage*. It all works out as it must, if not quite fast enough. (Avila)

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Private Eyes EXIT Theatre, 156 Eddy; 1-800-838-3006, www.brownpapertickets.com. Call for prices. Thurs-Sat, 8pm (also Sat, 2pm). Through July 26. Stephen Drewes directs Steven Dietz's steamy play.

Red State San Francisco Mime Troupe, 285-1717, www.sfmt.org. Free. Sun, 2pm; Yerba Buena Gardens, Mission and Third St., SF (additional performances listed under Bay Area, location changes weekly; see Web site). The Mime Troupe's latest political satire musical takes place in a small town on election day.

Skittish Stage Werx, 533 Sutter; (510) 787-2706, www.skittishcompany.com. \$15-20. Fri-Sat, 8pm. Through Aug 31. The Skittish Company presents an evening of six comedies for two actors.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Tartuffe Buriel Clay Theatre, 762 Fulton; 1-800-838-3006, www.african-americanshakes.org. \$20-25. Fri-Sat, 8pm; Sun, 3pm. Through Aug 3. The African American Shakespeare Company stages noted screenwriter Charles Edward Pogue's adaptation of Molière's domestic comedy.

Theater of the Ridiculous Revival Hypnodrome, 575 Tenth St.; 377-4202, 1-800-838-3006, www.thrillpeddlers.com. \$10-69. Wed, show-times vary; Fri-Sat, 8pm; Sun, 3 and 6pm. Through Aug 16. Stage-blood champs the Thrillpeddlers present three high-camp programs in repertory: "White-Hot and Warped" multimedia night (Wed); Charles Busch's *Theodora, She-Bitch of Byzantium* (Fri-Sat); and Charles Ludlam's *Jack and the Beanstalk* (Sun). In Charles Busch's slaughterhouse of a second play (his 1984 follow-up to *Vampire Lesbians of Sodom*), a rousing carousel of carousing and scheming at the court of Byzantium, where intrigues revolve around a titular heroine whose initial entrance is both unaccountably late and predictably fabulous. Director Russell Blackwood's ever-game cast is uneven but has

its brightest spots in the crucial places, beginning with Jef Valentine's vivacious drag "queen" Theodora, a prostitute-turned-pent-up empress and misunderstood misanthrope with a great pair of gams, who in desperation (and a camp form of Shakespearean hyperreality) disguises herself as a boy to visit her old friend, the gypsy queen Fata Morgana (an equally sharp Eric Tyson Wertz), for help with her loveless marriage to the emperor Justinian (RJ Owens) — a royal pain in the ass to all, not least to love slave Toso (T.J. Buswell), object of Justinian's un-Zen and unwanted arrangements of peacock feathers. A plot or two later, this evergreen one-act "tragedy" ends all red in the obligatory blood-bath, before the colorful evening continues with a reasonably diverting Hypnodrome floorshow known as "The Blue Hour." (Avila)

Tea 'N Crisp SF Playhouse, 533 Sutter; 677-9596. \$20-26. Sun, 2:30pm. Through Aug 31. Richard Louis James celebrates the life of Quentin Crisp with his solo show based on the gay British author's writings and public quips.

The W. Kamau Bell Curve Shelton Theater, 533 Sutter; brownpapertickets.com. \$20. Thurs, 8pm. Through July 31. Just when you thought identity politics were passé, along comes the 2008 Democratic Party presidential primary, forcing us all to endure many a tired stereotype that should have died out with the advent of the disco era. Luckily, we have W. Kamau Bell to help us recover from the trauma while guiding us safely away from the precipice of other bad habits. In this 90-minute show, the longtime solo performer and half of the comedy duo Siskel and Negro breaks down the problems with PC terminology, while coming up with a few absurd ones of his own. With today's headlines providing him new material, Bell constantly updates the show, optimizing it for multiple viewings. We also get the back story on how Bell was raised by a single mom with a PhD instead of, as you might now be wondering, a rap sheet, and how early childhood experiences with skin-color bias shaped his future outlook. Along the way, Bell flows easily from biting to charming, pensive to goofy. Through studying martial arts, dating white women, getting a fancy salon haircut, and living in San Francisco, Bell comes to realize there are really only two kinds of people in this world. I was glad to find out that he and I are the same kind. (Giattina)

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Amadeus Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, www.marin-shakespeare.org. \$15-30. Fri, 8pm; Sat-Sun, 4pm. Through Aug 24. See Web site for exact schedule. Peter Shaffer's play about the composer runs in repertory with William Shakespeare's *The Winter's Tale*.

An Ideal Husband Bruns Amphitheater, 100 Gateway Blvd, Orinda; (510) 548-9933, www.calshakes.org. \$32-62. Tues-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4pm. Additional matinee July 26. 2pm. Through July 27. California Shakespeare Theater puts on the Oscar Wilde political comedy.

The Busy World Is Hushed Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$40-42. Wed/16-Sat/19, 8pm; Sun/20, 2 and 7pm. Through July 20. Aurora Theatre Company closes its season with a staging of Keith Bunin's 2006 play directed by Robin Stanton. See "Beyond Belief."

Citizen Josh Ashby Stage, 1901 Ashby, Berk., (510) 841-6500, ext. 303, www.shotgunplayers.org. \$20-25. Thurs/17-Sat/19, 8pm; Sun/20, 8pm. KQED's Josh Kornbluth remounts his solo show about his life as an East Bay activist.

Kiss Me Kate Contra Costa Civic Theatre, 951 Pomona, El Cerrito; (510) 524-9132, www.ccct.org. \$15-24. Fri-Sat, 8pm; Sun, 2pm. Through Aug 3. This greenroom comedy about a musical production of *Taming of the Shrew* won the first Tony awarded for Best Musical in 1949.

Mama at Twilight: Death by Love Sister Thea Bowman Theater, 920 Peralta, Oakl; (510) 208-1912, (510) 835-8683. \$10-20. Fri/18-Sat/19, 8pm; Sun/20, 2pm. Ayodele WordSlanger Nzinga's latest play explores how a black family deals with AIDS.

The Merry Wives of Windsor Berkeley Art Center, 1275 Walnut, Berk; (510) 276-3871, www.brownpapertickets.com. \$12-17. Thurs-Sat. Through Aug 9. Call for times. Subterranean Shakespeare brings Vaudevillian clown humor to Shakespeare's comedy in a

production directed by Katja Rivera.

Red State San Francisco Mime Troupe, 285-1717, www.sfmt.org. Free. Wed, 2pm; Mill Valley Community Ctr., 180 Camino Alto, Mill Valley; Sat, 2pm; Mosswood Park MacArthur & Broadway, Oakl. (San Francisco shows listed separately, location changes weekly; see Web site). The Mime Troupe's latest political satire musical takes place in a small town on election day.

Seven Brides for Seven Brothers Woodminster Amphitheater in Joaquin Miller Park, 3300 Joaquin Miller Road, Oakl; (510) 531-9597, www.woodminster.com. \$23-38. Thurs-Sat, 8pm. Additional performance July 20, 8pm. Through July 20. The 1954 musical about mountain men in need of some female servitude enjoys an outdoor production.

The Winter's Tale Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, www.marinshakespeare.org. See Web site for exact schedule. \$15-30. \$15-30. Fri, 8pm; Sat-Sun, 4pm. Through Aug 24. William Shakespeare's tragedy runs in repertory with *Amadeus*.

DANCE

Alonzo King's Lines Ballet Sigmund Stern Grove, 19th Ave. and Sloat Blvd; www.stern-grove.org. Free. Sun, 2pm. The local company perform King's pieces *The Moroccan Project* and *Migration*.

Counterfeit Peacock Lounge, 552 Haight; (510) 593-5591, www.rockabellydance.com. \$15-20. Fri, 8pm. Rockably and other bellydancers pay tribute to the stars of the sensual hip-shake genre.

Ishika Seth and U Dance Electra Garage, 975 Howard; 885-40-06, www.975howard.com. \$10-20. Seth presents new pieces addressing identity and sexuality while U Dance Electra pays tribute to the cheesy dance moves of 80s music videos.

ODC Local Heroes: The Big Picture, Week 2 Project Artaud Theater, 450 Florida; 863-9834, www.odctheater.org. Thurs-Sat, 8pm. \$20-25. See picks box.

Yaelisa and Her Caminos Flamencos Project Artaud Theater, 450 Florida; 863-9834, www.odctheater.org. \$25. Sun, 7pm. The flamenco dancer performs with live musical accompaniment in a cafe setting.

PERFORMANCE

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Ask the Question Marsh, 1062 Valencia; 825-5750, 1-800-838-3006, www.themarsh.org. \$8-12 sliding scale. Wed, 7:30pm. Playwright Jeff Nichols plays four distinctively contemporary characters in his politically satirical solo show.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

Fauxgirls! Kimo's, 1351 Polk; 885-4535, www.fauxgirls.com. \$10. Sat, 10pm. The monthly drag cabaret show features Victoria Secret, Pinky Bubbles, Chanel, and other female impersonators.

Mark Romyn's Thursday Night Combo Exit Cafe, 156 Eddy; www.theexit.org. \$5 donation. Thurs, 8:30pm. Romyn hosts an evening of comedy, storytelling, magic, dance, and more.

Monday Night Marsh Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$7. Mon, 7:30pm. Local soloists and playwrights present their works in progress.

Pocket Opera Legion of Honor, Lincoln Park, 34th Ave. and Clement; www.pocketopera.org. Sun, July 19-20 and 27, 2pm. \$34-37. The local opera present Giacomo Puccini's *La Bohème* in English.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

Thumbelina New Conservatory Theatre Center, Theatre III, 25 Van Ness; 861-8972, www.nctcsf.org. \$10-15. Wed-Sat, 11am. Students from New Conservatory Theatre Center's Teen Summer Stock program perform the Hans Christian Andersen classic for kids.

BAY AREA

Actors Reading Writers Berkeley City Club, 2315 Durant; (510) 932-0214. Free. Mon,

7:30pm. Local actors give dramatic readings of works by N. M. Kelby.

Berkeley Opera Julia Morgan Center for the Arts, 2640 College, Berk.; (510) 841-1903, www.berkeleyopera.org. \$16-44. Sat, 8pm; Sun, 2pm. The local opera company performs Giacomo Puccini's classic *Tosca*.

Burlesque 'n Brass Café Van Kleef, 1621 Telegraph, Oakl. (510) 763-7711, www.cafe-vankleef.com. \$10. Sat, 9pm. Ongoing. New Orleans–style jazz musicians mix with a carnival cabaret dance troupe.

Ill-Famed Spirits Temescal Art Center 511 48th St., Oakl.; (510) 923-1074, www.ill-famedtour.com. \$7. Fri, 8pm. Former Miss Trannyshack and goth cabaret performer Vinsantos hosts an evening of dark arts, with Miss Oblivious and Faye "The Tattooed Psychic."

Visions and Voices Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385, www.juliestea.com, www.viragotheatre.org. \$10. Mon, 7pm. In this week's new-works series, Virago Theatre Company performs a staged reading of *The Afterlife of the Mind* by local writer William Bivins.

COMEDY

Annie's Social Club 917 Folsom; www.sfstand-up.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

Bayfront Theater Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv, \$15. Sun, 7pm: student improv, \$5-8.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

Cobbs Comedy Club 915 Columbus; 928-4320, www.cobbscomedy.com. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): Pablo Francisco, \$23.50-25.50.

Deco Lounge 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host "Up, Mayhem, and More," an evening of unconventional comedy.

Delirium 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free.

Grant and Green Saloon 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free.

Harvey's Funny Tuesdays Harvey's, 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night.

On the Corner 359 Divisadero; 522-1101, www.joegleckler.com. Thurs, 7:30pm: Joe Gleckler hosts a weekly showcase, \$5 suggested donation.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15.

Purple Onion 140 Columbus; 863-1076, www.sfinprovfestival.com, www.improvalliance.com. Thurs-Sat, 8pm (through Aug 23): The San Francisco Improv Festival 2008, \$15-20.

San Francisco Comedy College Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed, 8pm: "Hump Day Comedy," \$5. Thurs, 8pm: "Gays and Dolls," \$8. Fri, 7pm: "Late Night SFCC Open Mic," \$5. Fri, 9pm: "Scantly Clad Comedy," \$7. Sat, 6pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$10. Sun, 6pm.

SF Playhouse 533 Sutter, second floor; www.comedyonthesquare.com. Thurs-Sat, 8pm (through Aug 23): San Francisco Improv Festival 2008, \$15-20. Sun, 8:30pm: Tony Sparks hosts a weekly comedy showcase, \$20.

Shelton Theater 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$20.

Usual Suspects Cafe 450 Broadway; 434-4444. Thurs-Sat, 7pm: Up and Coming, an open mic hosted by Bob Bosco, free.

BAY AREA

Temescal Art Center 511 48th St; 430-5698, www.stonesoupimprov.com. \$9. Sat, 8pm. Stone Soup Improv — featuring members Emily Duffy, Ryan Fuller, Dan Rosenthal, Adriana Russell, Jennifer Simmons, and Jonathan Stern — performs its weekly gig.

White Horse Inn 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, \$3-5. **sf86**



San Francisco Zine Fest

» **PREVIEW** Would somebody please explain to me what the meme-generation is up to these days? You're so dialed in! So *Wired* up! It seems like every time I link to YourSpace, or ping YourTube, your whole damn Tribe goes Yelping about it there, and Twittering about it Ova Here. Sometimes when Facebooked with the necessity to Digg through the blogosphere, I admit my existential nausea sometimes gets the best of me. How can so much user-generated content be so ... boring? When the day comes that our last gigabyte of privacy has been uploaded to the wonderful wide Web for all to toggle and the digital chatter of novelty dies down, will there actually be anything tucked within the endless scrolls of emoticons, acronyms, and self-indulgent ramblings that we'll want to save for posterity?

Fortunately it's not quite over for the printed word yet, and freedom of expression never feels quite as free as it does in the pages of an old-fashioned, honest-to-goodness, homemade zine. And zines never feel more expressive than they do each year at Zinefest — a public exhibition dedicated to that most underground and independent of printed matter. In addition to merely browsing (and buying) zines and small-press publications, the public is welcome to attend a slew of panel discussions and hands-on workshops, from Watercolor Basics to Bookbinding to Screenprinting. One can only hope they'll inspire a few fervent digiphiles to trade in their iSticks for gluesticks. **(Nicole Gluckstern)**

SAN FRANCISCO ZINE FEST Sat/19, 11 a.m.–8 p.m.; Sun/20, 11 a.m.–7 p.m., free. County Fair Building, Ninth Ave. at Lincoln Way, SF. www.sfzinefest.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 18, for information on how to submit items to the listings.

WEDNESDAY 16

Less Stress Seminar Main Library, 125 14th St., Oak; www.oaklandlibrary.org. 6–8pm, free. We can all use less stress. Me, I'm going camping with the fam this weekend, if I can ever finish writing these damned listings. Another swell idea might be to hit this seminar with hypnotist Tess Ouellette, who claims she'll teach you skills to handle everyday stress — when we all know she'll hypnotize you and make you act like a chicken in front of a bunch of strangers.

THURSDAY 17

More Stories by Tobias Wolff Mechanics' Institute, 57 Post, SF; (415) 393-0100. Contrary to its name, the Mechanics Institute is not a pool hall where greasy dudes go to drink beer and pinch womens' asses. No, it's actually a very classy joint with a library and a chess room where events like the Word for Word Theater Company give dramatic readings of Tobias Wolff short stories. Who knew? I'd bring a beer and pinch an ass anyhow — just say you were confused.

FRIDAY 18

From the Horse's Mouth: Comics Read by Their Creators County Fair Building, Golden Gate Park, Ninth Ave. at Lincoln Way, SF; 7–9pm, \$5 donation. This event, brought to you by the Cartoon Art Museum in conjunction with Zinefest, could have been abysmal. Imagine a bunch of people standing around as somebody reads from a

comic and tries to explain what's happening in the picture: "She goes, 'Fuck you, Stanley,' then, see here, she's kind of raising her eyebrows while she licks the frosting off the cupcake." Luckily, there's a PowerPoint presentation, so it'll be entertaining and not enervating to hear writers Rina Ayuyang, Peter Conrad, Minty Lewis, Calvin Wong — and more — read.

SATURDAY 19

Ask the Doctors: Fellatio! Good Vibrations, 603 Valencia, SF; (415) 552-5460. 6:30–7:30pm, free. "Even if you're a pro, there's always more to learn." That's what the press release says, anyway. I've got to say, I've had a fair amount of hummers in my life, and though they were all a real good time, that statement was true for most. However, Eden, if you're reading this: you can skip this event. Or, if you're free, you could teach it. **Sun, Wind, and Water Day** Randall Museum, 199 Museum Way, SF; (415) 554-9600. 10am–2pm, free. If the weather complies, you can make solar smores. If the weather doesn't comply, stand outside for 10 minutes, then see if your nipples are hard enough to cut glass.

SUNDAY 20

Jennifer 8 Lee Chinatown Branch Library, 1135 Powell, SF; www.sfpl.org. 2:30–4pm, free. Jennifer 8 Lee, *New York Times* columnist and author of *The Fortune Cookie Chronicles* (Twelve) is extra cool right off the bat because her middle name is a freakin' number. "8," apparently, is auspicious for Chinese people, plus, it's an infinity symbol on its side, which is like, *super infinity*. She'll be reading from and signing her book, which is subtitled *Adventures in the World of Chinese Food*. **SFBG**

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At 14, Toronto school friends (and nice Jewish boys) Steve "Lips" Kudlow and Robb Reiner made a pact to rock together forever. Their band, Anvil, went on to become the "demigods of Canadian metal," releasing one of the heaviest albums in metal history, 1982's *Metal on Metal*. The album influenced a musical generation, including Metallica, Slayer and Anthrax, and went on to sell millions of records. But Anvil's career took a different path—straight to obscurity. Director Sacha Gervasi has concocted a wonderful and often hilarious account of Anvil's last-ditch quest for elusive fame and fortune. At its core is a timeless tale of survival and the unadulterated passion it takes to follow your dream, year after year. Anvil rocks—it has no other choice. **SJIFF.ORG**

Program notes: The director and band will appear live at the Castro Theatre's 10pm screening! And, the night will still be young when the 10:15pm Roda Theatre (Berkeley) screening lets out: slam down a couple of pints at Berkeley's favorite punk/metal dive, Acme Bar! Show your Anvil! ticket stub and get \$1 off draft and well drinks.

JULY 26
Castro Theatre, San Francisco

AUGUST 9
The Roda Theatre at Berkeley Rep, Berkeley

ENTER TO WIN TICKETS! You could attend the July 26th screening at the Castro Theatre! Simply email your full name and mailing address, stating that you are over 18 years of age, to promos@sfbg.com (subject: ANVIL TIX) no later than 6pm, Sunday, July 20, 2008. Winners will receive two tickets per snail mail.

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Self-help books

ISBN REAL In a recent, much-discussed *Washington Post* op-ed, Twelve publisher Jonathan Karp said, “There are thousands of independent publishers and even more self-publishers. These players will soon have the same access to readers as major publishers do, once digital distribution and print-on-demand technology enter the mainstream. When that happens, [major] publishers will lose their greatest competitive advantage: the ability to distribute books widely and effectively.”

The “widely” Karp refers to is an advantage that major publishers lost a long time ago. A physical copy of the latest Robert Ludlum novel is far less accessible to the global community than Joe Shmuck’s online prose poem about his first drug experience. It’s the “effectively” that’s taking its sweet-ass time to materialize. After all, thanks to the ease of e-distribution, the Internet has already become a cosmic slush pile.

Karp foresees a time when the glut of options for disposable entertainment will make brand-establishment for “formula fiction” a less successful strategy, leaving attention to quality as the only way for a major publisher to stay relevant. On the contrary, it seems to me that the agoraphobic variety offered by the Internet would make brand-establishment quite successful for a major publisher. Maybe it’s defeatist thinking, but I wonder if the only truly exciting possibility for seekers of uncompromising work in the near future is that smaller enterprises might have a better chance to survive alongside the larger ones. Maybe the practical hope is that the eventual normalization of “digital distribution and print-on-demand technology” might be sufficient to sustain the talented independent writer of modest financial expectations.

One potential beneficiary of this modest revolution is novelist Carl Shuker, who is publishing his brainy horror experiment *Three Novellas for a Novel* all by his lonesome at www.threenovellasforanovel.com. This month, Shuker — a New Zealander now living in London — has made the second of the three titular installments, *ΔO Hills Park*, available for download. Also available is the first novella, *The Depleted Forest*, about an editor in an alternate-present Japan who is



PHOTO OF CARL SHUKER

proofreading the computer-translated memoir of a member of a secret society of rape-tourists. The third installment, *Beau Mot Plage*, will be uploaded soon. For the PDFs, he’s charging — à la Radiohead — whatever you want to pay.

Since Shuker has already published two well-regarded novels (2005’s award-winning *The Method Actors* and 2006’s *The Lazy Boys*), he’s not exactly at the bottom of the slush pile. But he’s not Radiohead, either. More to the point, while *The Depleted Forest* is a relatively accessible and not unmarketable story, *ΔO Hills Park* is the kind of thing only an Internet could love. It’s the full memoir excerpted in the first novella and presented in the quasi-English of computer translation. Rushed to publication to catch the public’s fleeting interest in the first book’s sex scandal, the text of *ΔO Hills Park* is as much a mesmerizing word puzzle as an intriguing piece of fiction. It’s also a supremely ironic comment on the publishing culture from which the work was spared — the culture whose cathartic rehabilitation Karp is so optimistic about.

It’s doubtful either Karp or Shuker is making that culture hang its head in shame. Back when writers were at the mercy of those with the exclusive means of wide distribution, they had no choice but to pretend publishers answerable to stockholders had an obligation to publish works with all the mass appeal of a conscript military. It’s always been an honorable delusion, but it may be that such an insistence is now a waste of the energy that should be spent learning how to cut out the middleman. **(Jason Shamai)**

food + drink

(1) Ham-hock hash with eggs, 1300 on Fillmore

(2) Linguini in double clam sauce, Delfina

(3) Basil lemonade with vodka

(4) Chile rellenos and pitchers of agave margaritas, Tommy's Mexican Food

(5) Deschutes Brewery Black Butte XX and 20th Anniversary Wit



At likable upscale tequila bar Tres Agaves, chefs give a creative twist to the Mexican fare you'd expect, such as the ceviche-like aquachile de camarones (pictured). | GUARDIAN PHOTO BY RORY MCNAMARA

Feast and fiesta

By Paul Reidinger
 > paulr@sfbg.com

If you're one of those people who's always on the lookout for the next big thing, and you think the next big thing might be tequila bars, you might feel a pang about Tres Agaves, the brick cathedral of tortillas, margaritas, and fun that opened about two and a half years ago in the ever-more-crowded environs of AT&T Park. Tequila is, at its best, a New World riposte to the single-malt scotches and fancy brandies of the Old World: a carefully made and indigenous essence worthy of thoughtful appreciation. Its source plant is the agave, a succulent that is often supposed to be a kind of cactus but is really a member (along with garlic and onions) of the lily family.

Tres Agaves does have a tequila tasting lounge, and maybe tequila geeks really can get some pondering done in there — but maybe not. Tres Agaves isn't about cozy spaces or nuanced discussions of a pedigreed drink; it's a huge party full of sports whoops, big plates of likable food, and plenty of semiblitzed people. As parties go, it's not bad at all. True, prices are on the high side; some of the dishes are ordinary; and most of the tequila goes into margaritas, which, for all their many innovations,

are basically fruit drinks to get plastered with. But if, like me, you have a vestigial fondness for Chevy's, Tres Agaves will seem pleasantly familiar.

The sense of déjà vu makes itself felt early, once you're through the front door and past the host's station, which is screened from the rest of the immense dining room by a half-wall that reminded me of an oversized ant farm, with stones instead of grains of sand (and, presumably, very large ants). The restaurant opens out around you like another country: a rolling plain of tables bounded by a line of booths, another dining area behind that, and, to the left, another province of tables. Far in the distance: a wall of exposed brick rises two stories high.

Now that the airlines have decided to start charging passengers for *water*, we must be extra grateful for those freebies that remain, such as chips and salsa in Mexican restaurants. Tres Agaves' offering is especially good here: fresh, delicate, still-warm chips (as good as Chevy's) along with two kinds of salsa, tomatillo and chipotle. The latter was deliciously smoky and bristling with chili heat but perhaps too salty. When we vacuumed up the first bowl of chips, another was swiftly brought, no questions asked.

Much of the food is exactly what

you would expect to find in this kind of setting — guacamole (\$8), for instance, served in a pestle-like bowl and notable not only for its price but for a freshness that goes a long way toward justifying it. The guac was a wonderful bright green (avocado flesh begins to turn a gray-brown on exposure to air, so color is an important index of freshness) and carried a definite chili kick. Queso fundido (\$9.50) — a shallow bowl of melted white cheese suitable for scooping into warm corn tortillas or up with chips — was dotted with chunks of pork rather than chorizo, and while I love chorizo (in both its Mexican and Spanish guises), it can be overbearing. The pork here was better-behaved.

At \$19, a plate of chiles rellenos seems a little pricey, but at least you get two peppers (poblanos) — big, fresh, and a vivid green — stuffed with corn kernels, mushrooms, zucchini slivers, and melted white cheese. Like Newfoundland dogs, the poblanos look formidable but are quite mild-mannered (i.e., no discernable chili heat). They're also charred and peeled, not batter-fried, which makes them less caloric and greasy-looking.

A few of the dishes were news to me. One, costillas (\$9.75), consisted of pork knuckles braised in an ancho

chile broth, and the result was something like a spicy osso buco. (The meat disappeared considerably faster than the broth, which we mopped up with a trayful of warm corn tortillas.)

Another, carne en su jugo (\$17.50), turned out to be a kind of beef and bean stew traceable to the Mexican state of Jalisco (which is, not coincidentally, the heart of tequila country). The meat was obviously an obstinate cut that was going to require some serious tenderizing; it had been carved into ribbons, then simmered with red beans in a broth of lime juice, cilantro, and onions, almost like a cooked beef ceviche. The final product was puckeringly flavorful and nearly too salty — I almost never say such a thing — but was redeemed, in the end, by the acidity of the citrus.

A common experience in Mexican restaurants (at least for me) is to have done so much front-loading on chips, salsa, and the sundry delights known as *antojitos* at the beginning of the meal that, approaching the end, the mere thought of dessert becomes unbearable. Particularly if the dessert is flan, which it often is. Mexican flans aren't bad, but I've never had one to compare with a good crème caramel or panna cotta. A simple solution to this problem, if it is a problem,

is to offer something else, and Tres Agaves does, several times over.

Nonetheless, we didn't quite warm to a chocolate-cinnamon cake (\$6), despite its reasonable price and its attractive disk shape. The cake appeared with suspicious swiftness after we'd ordered it, leading us to suppose it had been sitting around for who knew how long, just dying to be summoned — like an anxious junior-high-schooler at a dance. And it was dry — from undue refrigeration? My kingdom for a flan! **SFBG**

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Home field advantage

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS Bars are wired for weird times. I know that. The combination of amplified music and vodka makes for surreally truncated, garbled conversation (if any). Which

in turn makes for strange looks, nods of unknowingness, flights of fancy, and colorfully elaborate misunderstandings. Then the next day you have to e-mail everyone and say, "Christ, what *happened?*"

Restaurants are wired for romance. Coffeehouses are wired for wirelessness. That's why you get coffee on first dates. If they don't show up, you can check your e-mail. Second date, dinner. Third date, drinks and dinner — then hopefully more drinks, then hopefully breakfast. But you don't *just* drink until after you are bored with each other, or are at least married.

I was not on a date. My date, the dumb fuck, cancelled on me. It would have been a second date, so I would have had dinner. As it turned out, I *did* have dinner with a good friend instead, so it was actually enjoyable — if not romantic — and then we went to see another friend's band play and everyone was there.

Now, if you're me, all your friends are in love with all your other friends, with the possible exception of me. And all their relationships are always at various stages of disappointment/dissipation, in which case they may want to confide in you, or else they are on Cloud Nine, in which case they may want you to confide in them.

It might be the same mechanism that makes people rubberneck car crashes or turn into drooling zombies in the glow of the Disaster Channel. They could be safe, held, and accounted for, but some rare, blissless part of them misses loneliness and/or craves the vicarious ache of your dumb fuck dates and serial dicklessness.

And some not-very-rare but raw part of you wants to talk, and tell, and hear, and feel, so this all works out very nicely, or would except that you're in a loud bar with a lot of strong drinks in your hands. And the next thing you know, if you're me, all your friends have left, some having said good-bye, some not ... and you live an hour and a half away, have keys to several neighborhood couches and crawl spaces, but miss Weirdo the Cat and are in general very, very confused.

It's late it's dark you've had at least a drink you're a lightweight you're

afraid to go let yourself in to any of your many oddly departed friends' apartments because they are probably all in bed with each other, making happy, sexual, slurpy noises.

How did this happen? You trade your unfinished drink for a cup of coffee to go and, replaying the strange night in your head, you drive home on the verge of tears and, more dangerously, sleep. You feel hardly understood, hardly understanding, in broad daylight on solid ground, outside. Let alone at shows.

You remember saying to someone back at the bar: "I think I might try dating younger men, since older ones strike me as disappointingly immature. With younger ones at least I won't be disappointed. And there will be hope. Insane hope, but hope."

What they heard, between guitar solos and microphone feedback: "I think the fire was in the bedroom, since something something scintillatingly immature. With young rum the peaches won't be disappointing. Something something. I'm insane! Ho ho ho!"

Little wonder they looked at you sideways and left.

Fuck bars. Fuck restaurants. Fuck coffeehouses. From now on I'm going to stay home, in the woods. If my friends want to see me, they are more than welcome here. And I will feed them. Complete strangers too. If they want it to be a date, I have coffee!

We can sit outside, and the only interference to our clear, body-boggling verbal connection will be birds and squirrels, and/or the sizzling of chops and chicken. Inside, the sound of a clock and the smell of bacon. This is called *home field advantage*.

Which ... I think I could use me some.

My new favorite restaurant is Taqueria Guadalajara. You know how I know? I had just bought about 15 pounds of Flint's barbecue for my band, and Little Him showed up with a Guadalajara burrito. I couldn't keep my eyes off it, ribs, brisket, and chicken notwithstanding. This burrito was eight-feet long and weighed 420 pounds. Next chance I got, I went to Guadalajara myself for about three solid meals' worth of al pastor, and was not disappointed. Open late, and pretty nice inside, too. **SFBG**

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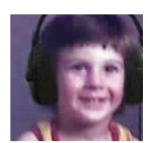
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film

There are bad movies, there are worse movies, there are incredibly strange movies, and then there is *The Room* (bottom left, center and right), director-star Tommy Wiseau's first feature-length gift to movie maniacs. *The Dark Knight's* Batman (Christian Bale) looms over the Joker (Heath Ledger) — a villain who robs banks, kidnaps innocents, blows shit up, and steals every scene he appears in. | *DARK KNIGHT* PHOTO BY STEPHEN VAUGHAN



Beyond comprehension

Are you brave enough to enter *The Room*?

By Dennis Harvey
 > a&cletters@sfbg.com

Much is made of the Internet being a truly democratic (if equally capitalistic) institution, and that is surely true. In fact, it's not only more democratic than the government we're currently getting reamed by, it's a forum in which those too lazy to vote at the polls take pains to contribute two cents on the day's more pressing concerns: such as, say, what or who is the worst fill-in-the-blank ever.

Because these people are most knowledgeable and passionate about being entertained, the Internet's Megachurch of Stupid Opinions is devoted to pop media and the movies. The latter topic's digital Vatican is probably the Internet Movie Database message boards. There, practically everything is the worst thing ever, according to someone. They've seen a couple better movies, so they know. Argue with their logic and they will adroitly inform you that you are a "(Message Deleted by Administrator), HAHAHAHAHA!!!"

Maybe it's a good thing they don't vote.

But what do these cussy babes in the cultural woods really know of worst-ness? How deep does their research go? Are their comparative studies limited to major studio titles? Do they realize that in any realistic top-to-bottom, Stanley Kubrick-to-Doris Wishman survey of basic skill and resources,

the worst one could say about recent whipping boy Uwe Boll is that he's a competent hack? Jesus, even *The Hottie and the Nottie* (2007) is merely dreadful, not off-the-charts inept or conceptually insane. Ditto *From Justin to Kelly* (2003), *Gigli* (2003), *Kazaam* (1996), and even *SuperBabies: Baby Geniuses 2* (2004).

Have these rash ranters ever really explored cinema's off-medication underside? Have they witnessed the unintentionally abstract expressionism of *Manos: The Hands of Fate* (1996), *Troll 2* (1990), or *Santa and the Ice Cream Bunny* (1972)? They are poseurs, ladies and gentlemen, not connoisseurs. They haven't tasted films made not by mere incompetents, but by off-planet artistes who've overestimated their comprehension of Earthling behaviors.

In short, they haven't entered *The Room*. *The Room* is about to get a kinda-theatrical Bay Area debut at the Hypnodrome. It's about time — the movie has been a monthly midnight hit in Los Angeles for over four years.

Large-breasted, blonde, but otherwise not especially attractive Lisa (Juliette Danielle) is fiancée to Johnny, *The Room's* alter ego for extraordinary writer-director-producer-star-id Tommy Wiseau. Indeterminately aged Tommy-Johnny has heavy metal hair; mottle-colored heavy musculature; utterly weird ESL or inebriate line readings (of dialogue he wrote); and

Lestat-like glampire agelessness. He fights drug dealers, is an unlikely bank executive, and is "very caring to the people in his life" (as his bitchy mother-in-law admits), including toward an at-risk urchin named Danny. Yet this living saint is about to be crucified at the altar of traitorous womanhood. He is tragedy, comedy, and everything between. "I feel like I'm sitting on an atomic bomb about to go off!" one Johnny-friend says to Lisa. But it already has: Johnny is da bomb.

There is nothing on this planet quite like *The Room*. Purportedly shot at a cost of \$6 million, it looks like a low-end cable flick, shot mostly within a few cheap interiors. Character logic is primitive at best. Narrative flow? Pre-mammalian. All this could've meant deadly amateurish boredom if not for the pervasive, hypnotically strange imprint of auteur-star Wiseau. He might have made the ultimate performance art prank here — or he might unknowingly be it. He's living his self-actualizing dream onscreen, due to or despite snarky types like me.

His vanity project is frankly a thousand times more interesting than nearly any other in memory, simply because it hails from the inscrutable Planet Wiseau, whose approximation of human society is subtly yet extremely wrong. What to make of the sex scene where Johnny appears to be penetrating Lisa's, er, spleen? The bit where, guys being guys, Johnny and two pals toss a football around — standing two feet from each other and wearing tuxedos? Or Lisa's response to Danny, when he asks if she can

CONTINUES ON PAGE 58 »

DARKEST HOUR

So much of what will be written about *The Dark Knight* will focus on Heath Ledger's performance as the Joker, and rightfully so. Every time the character appears onscreen — robbing a bank, crashing a party, gleefully explaining the origins of his perma-smile — the movie veers into supremely sinister territory. But even when the Joker is tucked away for a chunk of time, Christopher Nolan's sequel to his 2005 *Batman Begins* is a grim affair, living up to the "dark" in its title in both style and tone.

That's not a diss, though — Nolan's Batman, embodied by Christian Bale, faces daunting circumstances. His alter ego, Bruce Wayne, may be a jet-setting playboy, but he ain't no cheeky, cheeseburger-scarfing Tony Stark. Wayne Manor burned down in the first film, so Wayne's living in a Gotham penthouse. Ex-squeeze Rachel Dawes (Maggie Gyllenhaal, stepping in for *Batman Begins'* Katie Holmes) has taken up with Gotham's new D.A., Harvey Dent (Aaron Eckhart, nearly as strong as Ledger in a less showy role), who joins forces with the idealistic Lt. Gordon (Gary Oldman) to rid the city of its gangster element. Operating on his own all-madness, all-the-time frequency, the Joker (who is called a terrorist more than once) manipulates all involved, with utter chaos as his ultimate goal.

The script, co-penned by Nolan and his brother Jonathan, offers a tangled, complex plot that asks more of its audience than, say, the relatively straightforward *Iron Man* does. Knowing this, Nolan staffs even bit parts with familiar faces, including Eric Roberts as a mafioso and Anthony Michael Hall as a talk-show host. But it's not all talk — there are plenty of sweet vehicles and nifty gadgets (supplied, as before, by Morgan Freeman's Lucius Fox), car chases, people flying out of windows, and every comic book villain's dream prop: a giant pile of money.

That said, however, *The Dark Knight* has more heft to it than the average superhero flick. Some may find it too hefty — besides a few zingers from Michael Caine's

CONTINUES ON PAGE 58 »

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Diaboliques

Catherine Breillat dishes out a fatal attraction in *The Last Mistress*

By Max Goldberg
a&eletters@sfbg.com

Sex is such an unalloyed force in Catherine Breillat's films that it actually seems to consume narrative. Among a controversial lot that includes *Fat Girl* (2001) and *Romance* (1999), *The Last Mistress* is unique for its classical trimmings, but its plot points and character development are still no more or less important than the emotional content of a moan. All the French writer-director's films are anatomies of hell, but this time she's courting provocations instead of simply imposing them. The thickening of Breillat's stock may be due to her 2004 stroke, or her decision to adapt an earlier work (the film freely elaborates on an 1851 novel by Jules Amédée Barbey d'Aureville), or the fact she's finally snagged an actress who enlarges her take on female appetite-for-destruction.

That actress is Asia Argento. In performances typically labeled raw or animalistic by a mostly male press, the daughter of Dario bottles up the rage simmering underneath every black magic woman and femme fatale in film history. It's telling that Argento's daredevil acting

style doesn't conjure other actresses so much as rockers like Diamanda Galás, PJ Harvey, and Courtney Love — women who live on the literal edge of a stage.

In *The Last Mistress*, Argento isn't so tongue-in-cheek that she's willing to slobber a rottweiler (as in a much-discussed moment from Abel Ferrara's 2007 *Go Go Tales*). Breillat has given Argento a character who dovetails with her persona. Her Vellini is constantly described as a creature and, in a key moment, as a mutt. Her titular courtesan — rumored to be the illegitimate offspring of an Italian princess and a Spanish matador — is conjured by flashbacks and the looks and idle gossip of others. The film opens with a churlish count and countess plotting to inform Vellini that the object of her longtime *amour fou*, Ryno de Marigny (Fu'ad Ait Aattou), is marrying the virginal Hermangarde (Roxane Mesquida). Our first image of Argento — a double-portrait of actress and character, stretched over a divan in a classic pose of seduction — instantly explodes any element of Merchant-Ivory farce, with the actress already burnishing the angry glow of her character's typecast destiny.

A moment later, Vellini is rel-



Daredevil actor Asia Argento (above) doesn't have to kiss any dogs in Catherine Breillat's *The Last Mistress*, but her courtesan character is likened to a mutt. | LAST MISTRESS PHOTO COURTESY OF IFC FILMS

ishing Ryno's porcelain weight, her pleasure-hungry visage adjacent to the glassy eyes and growl of a stuffed tiger head. The shot suggests Breillat is playfully embracing her unobvious craft. Radical plot offensives aside, she isn't so different from Joseph Mankiewicz in her camera movements, editing, and composition. Her reactionary feminism might sink into serviceability except for one thing: when it comes to staging and directing her actors' body language, she's a master.

Pascale Ferran's *Lady Chatterley* (2006) flushed cheeks where Breillat's dark drama gnashes teeth, but the films are united in loosing their actresses to trammel over history. Ferran crafts an amorous epic; Vellini climaxes only a few minutes into *Last Mistress*, raising the discomfiting

question: what if the enabling (and ennobling) freedom that lets us do as we please only turns us into slaves of desire? The answer might look something like Sofia Coppola's fizzy tonic of lethargy and shopping, *Marie Antoinette* (2006), though Argento's supporting role as Comtesse du Barry in that film practically beggared Breillat's fleshy rejoinder. Where *Sex and the City*'s infantilized Manhattan suggests constant airbrushing, woman directors such as Breillat make Paris drawing rooms, Versailles, and the French countryside shimmer with unsettled agendas. **SFBG**

THE LAST MISTRESS

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Room CONT.,

hang out: "Actually I'm really busy. Do you want a drink?" Just what room is *The Room*, anyway? Much of this movie's repeat-viewing fascination comes not just from its hilarity, but because it is uniquely flabbergasting — as if one had suddenly come upon the Sphinx only to find it start talking about what's on sale at Safeway.

Wiseau is a true international man of mystery. His origins (the accent sounds Eastern European), past pursuits (apart from a study stint at American Conservatory Theatre), and current endeavors are hazy. He's not a person whom you ask, "What were you thinking?" or "How do you make a living?" or "How old are you?" (OK, I did try the last one.) He's happy to encourage the *Room* phenom, though he doesn't quite acknowledge the movie's camp appeal. If this excerpt from a brief but pleasant conversation seems even more disjointed than you'd expect, keep in mind that his cell phone provided a level of sonic clarity you could equal with two tin cans and 100 yards of string.

SFBG Was your screenplay based on personal experience?

TOMMY WISEAU I wrote the script in 2000. It was supposed to be a play. Keep in mind that it's not a melodrama, it's not a comedy. It was all intentional, to provoke the audience.

SFBG Where are you originally from?

TW Certain questions I'm not responding.

SFBG How did you get so pumped?

TW Well, you know I'm doing exercise to prepare for the scene(s). The love scene was very difficult to do. [A] director's job is to provoke the audience.

SFBG Is your hair still that long?

TW Yes.

SFBG What is your age?

TW It's on IMDB [www.imdb.com], you can check there. [Internet Movie Database says he was born in 1968. Skeptics might quibble.]

SFBG The movie had a \$6 million budget?

TW We used two cameras, 35 [mm] and DVD format. We charge maybe

\$7 free ride [for public screenings].... It's a huge difference, you know?

SFBG Watching *The Room*, it seems a straight-up drama, but you've subsequently billed it as "quirky black comedy." Did you change your own perspective on it?

TW A lot of people said, "Oh it's just an accident." Nothing is accident, [given] money or effort.

SFBG What are your future projects?

TW We're intending to show *The Room* as a musical play in Broadway and LA. The film is based on the novel. I'm also working on a vampire movie, and another project — I cannot tell you the title.

SFBG Are you coming to SF for the screening?

TW No. **SFBG**

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CONT.

Alfred, its only moments of levity are supplied by a psycho in face paint. Personally, I'm glad to see *The Dark Knight* presented like a drama (with, uh, capes and explosions) instead of a toy commercial. And though it may ask some obvious superhero-movie questions, it places them in a world where the stakes are too high not to wonder: *should* Batman have limits? When, if ever, can the "masked vigilante" step aside and let cops and courts take over? And at what cost? There's a sense of futility in *The Dark Knight* that feels odd for a summer blockbuster — probably because it so matches the mood of the real world. Maybe the film's one easy question is when the Joker asks, "Why so serious?" For *that*, there are plenty of answers. **(Cheryl Eddy)**

THE DARK KNIGHT

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Elsa and Fred

» REVIEW Bombshell Anita Ekberg embodies spontaneity as she playfully wades through the Trevi Fountain in that classic moment from Federico Fellini's *La Dolce Vita* (1960). Inspired by this scene, spry octogenarian Elsa (China Zorilla) has a photo of Ekberg hanging on her wall and confronts each day with the exuberance of a woman a quarter of her age. She speaks her mind and lives with reckless abandon — but not necessarily *wreck*-less abandon: a fender-bender just outside her apartment building eventually gives her reason to pay a visit to her new neighbor Alfredo (Manuel Alexandre), a recent widower. Aside from focusing on a pair of late-in-life lovers, this Spanish romantic dramedy rarely veers from the expected: Elsa inevitably encourages cautious Alfredo (or “Fred”) to make the decision to truly live. Still, you'd be hard pressed to find anything quite as adorable as *Elsa and Fred*. Whether they're kissing sweetly or pulling a dine-and-ditch at a swanky restaurant, these elderly lovebirds are an irresistible pair. Both actors deliver delightful performances, but Zorilla in particular is a much appreciated treat as Elsa, breathing life into some of the film's flatter moments. Director Marcos Carnevale's recreation of the Trevi Fountain scene is beautiful and heartwarming. **(Amber Humphrey)**

ELSA AND FRED opens Fri/18 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamal, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 64. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

- » The Dark Knight** See “Darkest hour,” page 57. (2:20) *Grand Lake, Orinda*.
- » Chris and Don: A Love Story** Brit writer Christopher Isherwood was 49 in 1953, when he met star-struck 18-year-old local Don Bachardy on the Santa Monica beach. Now in his mid-'70s, Bachardy says his lifelong companion (until Isherwood died in 1986) played a “role [that] could be described as that of the art villain — he took this young boy and he warped him to his mold. He taught him all kinds of wicked things. It was exactly what the boy wanted.” Their decades together encompassed a dizzying social circle of Hollywood, intellectual, and high-art celebrities, many of whom Bachardy painted as he found his eventual calling as a portraitist. Featuring lots of starry home-movie footage, plus excerpts from Isherwood's diary, read by Michael York (who played his alter ego in *Cabaret*), Guido Santi and Tina Mascara's documentary is delightful and surprisingly poignant. (1:30) *Embarcadero, Shattuck*. (Harvey)
- » Elsa and Fred** See pick box. (1:46) *Opera Plaza*.
- » The Last Mistress** See “Diaboliques,” page 60. (1:54) *Albany, Embarcadero*.
- Mamma Mia!** Apparently, 30 million souls have witnessed the musical, necessitating a film version. That's the power of ABBA, folks. (2:02) *California, Orinda*.
- » Poultrygeist: Night of the Chicken Dead** See Trash, page 22. (1:39) *Roxie*.
- Space Chimps** Imagine how much more excited you'd be about this movie if it were live-action. (1:21)

ONGOING

- Brick Lane** (1:41) *Shattuck*.
- » Constantine's Sword** (1:35) *Roxie*.
- » The Edge of Heaven** (1:56) *Kabuki, Smith Rafael*.
- » Encounters at the End of the World** (1:39) *Lumiere, Shattuck*.
- The Fall** (1:57) *Kabuki, Lumiere*.
- » Get Smart** (1:51) *Empire, 1000 Van Ness, SF Centre, Shattuck*.
- » Gonzo: The Life and Work of Hunter S. Thompson** “When the legend becomes fact, print the legend,” says the reporter in John Ford's *The Man Who Shot Liberty Valance* (1962), a film about the importance of living up to one's image, even when that image is predicated more on fiction than fact. It's a burden either way, and the dilemma is echoed in *Gonzo: The Life and Work of Dr. Hunter S. Thompson*, a lively new documentary by Alex Gibney, who directed 2005's *Enron: The Smartest Guys in the Room* and picked up an Oscar this year for *Taxi to the Dark Side*. *Gonzo* focuses on Thompson's most fruitful professional period — 1965 to 1975, a decade that saw the New Journalism proponent (who committed suicide in 2005) write *Hell's Angels*, *Fear and Loathing in Las Vegas*, and *Fear and Loathing on the Campaign Trail '72*. During that time, he also launched an ill-fated campaign for sheriff of Pitkin County, Colo., and shaped his public persona into that of a gun-toting, drug-crazed, booze-soaked, authority-bashing champion of outsiders, capable of churning out pages of brilliant and utterly unique prose, always written in first person and most often written while under the influence. *Gonzo* taps quite a bit of home-movie footage, photos, and audiotapes to flesh out Thompson beyond his words (read by Johnny Depp, who bonded with the author while prepping for the 1998 *Fear and Loathing* movie). A diverse array of contemporary interviews (*Rolling Stone*'s Jann Wenner, Hell's Angel Sonny Barger, both of Thompson's wives, Pat Buchanan,

CONTINUES ON PAGE 62 »

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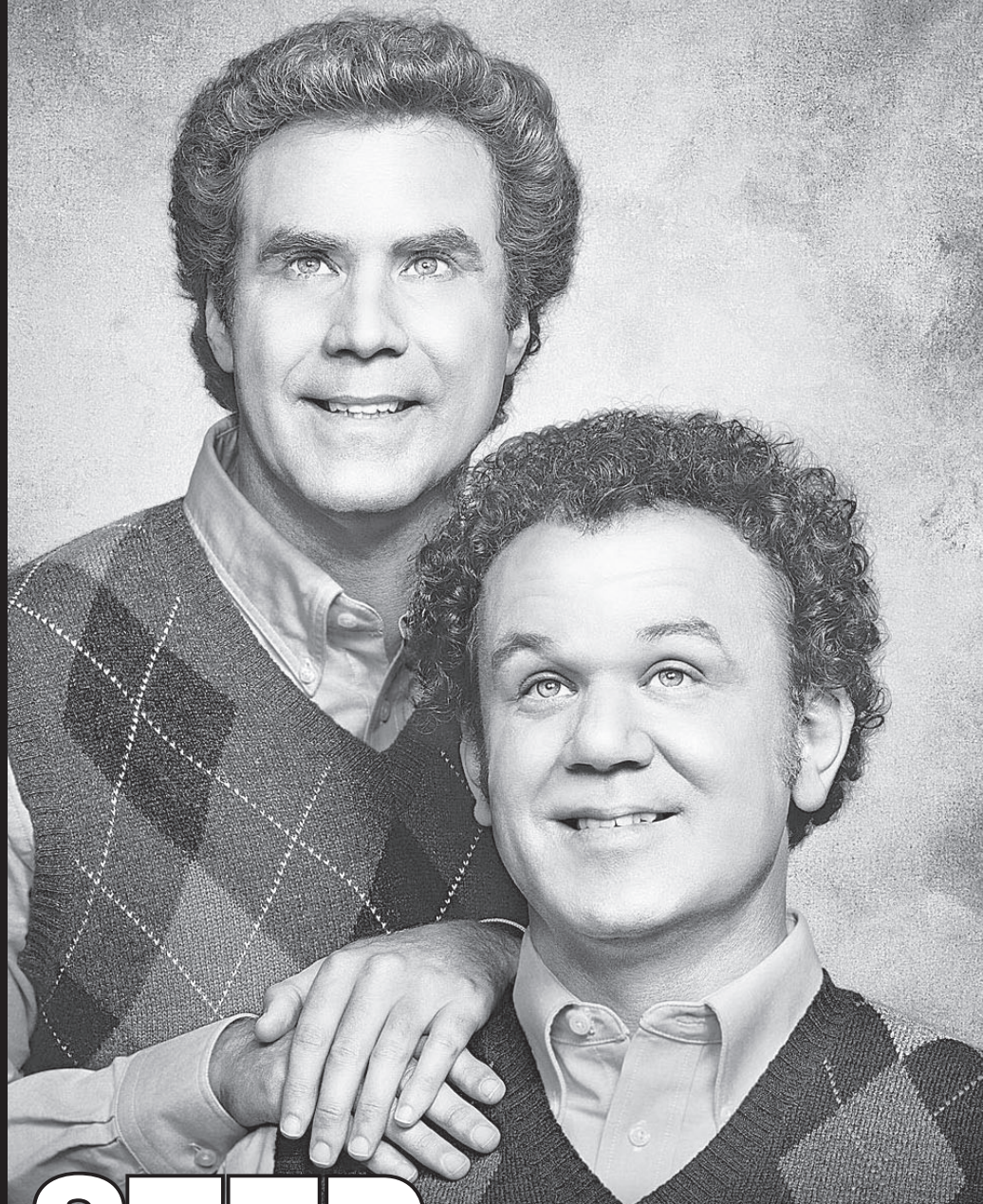


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ONGOING
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illustrator Ralph Steadman, George McGovern, and Jimmys Buffet and Carter) bears out the wide range of Thompson's influence. Visually dynamic and entertaining for Thompson devotees as well as those who only know him from Depp's portrayal in *Fear and Loathing*, *Gonzo* is nonetheless tinged with the melancholy that eventually tempered Thompson's considerable lust for life. *Gonzo* makes clear that Thompson's quest for the American Dream, documented in *Fear and Loathing* and elsewhere, was never really satisfied. (1:58) *Embarcadero, Shattuck, Smith Rafael*. (Eddy)

» **Hancock** This summer's obligatory Will Smith blockbuster has the ever-bankable star playing the titular role in *Hancock* — a foul-mouthed antihero apt to fly into action while clenching a bottle of whiskey. Though this reluctant superman of unclear origins consistently puts bad guys behind bars, the citizens of Los Angeles are none too thrilled when he arrives on the scene; Hancock's chaotic brand of crime fighting has been taking a devastating toll on the city's roads, buildings, ice cream trucks, and beached whales. That is, of course, until he saves the life of Ray (Jason Bateman), an idealistic public relations executive who decides to help Hancock revamp his image. Smith has the kind of charisma that can make even the most poorly-written shock at least somewhat bearable. This time around, he doesn't have to work as hard; *Hancock* is teeming with the fast-paced action and destruction that we seem to crave during the summer months. Plus, it's surprisingly funny. As you might expect, Smith brings the bulk of the laughter but Bateman exceeds his straight-

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man role with his playfully wry delivery. Yes, the story is predictable and there is an annoyingly telegraphed "twist" involving Ray's wife Mary (Charlize Theron), but Smith's foray into superhero movies manages to entertain. For those keeping track, *Hancock* is no *Men in Black* (1997). Thankfully, though, it's no *Wild Wild West* (1999) either. (1:35) *California, Grand Lake, 1000 Van Ness*. (Humphrey)

» **Hellboy II: The Golden Army** Guillermo del Toro is one of those rare directors who's managed to dazzle fanboys, critics, and the Academy. He's also been able to do it without toning down his love of fractured-fantasy imagery: the evil Reapers of 2002's popcorn-tastic *Blade II* are as gorgeously terrifying as anything in the nightmare parallel universe of 2006's *Pan's Labyrinth*. The sequel to his 2004 *Hellboy* is similarly visually creative; when Red (Ron Perlman) and friends band together to stop an elf prince from destroying the human race (just another day on the job, really), they battle cute-creepy flesh-eating insects, travel to a troll market hidden under the Brooklyn Bridge, and piece together the real (and surreal) elements of a centuries-old legend. The whole thing is gorgeously, creatively rendered; there's several times more imagination at work here than in your average superhero flick. *Visual* imagination, that is — the story, alas, is pretty unexciting. *Hellboy II* spends too much time worrying about characters who aren't Hellboy, and who are therefore less interesting by virtue of not being huge, red, crabby, and sarcastic. Marital problems? Mutant-rights struggles? The outsider who desires to fit in? All familiar plot elements, made even more predictable when they're plopped into such dazzling surroundings. (1:50) *1000 Van Ness, Shattuck*. (Eddy)

» **The Incredible Hulk** (1:54) *1000 Van Ness*.

» **Indiana Jones and the Kingdom of the Crystal Skull** (2:02) *1000 Van Ness, SF Centre*.

» **Iron Man** (2:00)

» *Kabuki, 1000 Van Ness*.

Journey to the Center of the Earth If you're thinking about spending ten bucks to go watch *Journey to the Center of the Earth*, it's probably not because you're anticipating an intricate plot, meaningful dialogue, and mind-blowing performances, but because you want to experience a fun 3-D adventure. Whereas your expectations regarding the film's story will not be disappointed by *Journey's* complete lack of depth, expect major letdowns in the action department. Directed by visual-effects guru Eric Brevig, *Journey* isn't exactly the viewing-experience-altering saga it promises to be. Save for an unimaginatively repeated poking gimmick that makes several items look like they're sticking out of the screen, there's nothing to justify the extra effort put into making *Journey* a 3-D film. What Brevig's lukewarm attempt makes clear is that discovering a new technology is only one part of the game; applying it in a meaningful way is — more importantly — the other. (1:33) *1000 Van Ness, SF Centre*. (Komodore)

» **Kit Kittredge: An American Girl** (1:40) *Oaks, 1000 Van Ness, SF Centre*.

» **Kung Fu Panda** (1:32)

» *1000 Van Ness*.

The Love Guru (1:28) *1000 Van Ness*.

Meet Dave In this shamelessly mediocre comedy Eddie Murphy plays a spaceship and its miniature alien captain. *Meet Dave* milks its fish-out-of-water premise for all that it's worth — which unfortunately, isn't much. Meatloaf (food) is mistaken for

Meat Loaf (singer), "clear the table" is taken literally, and of course mini-Murphy and his crew navigate their man-size spaceship into a closet. MySpace and Google references, which one can only imagine are meant to serve as some sort of social commentary, only make matters worse. It's actually rather surprising how bland the screenplay is considering that *Meet Dave* was cowritten by Bill Corbett who previously wrote for the extremely clever television series *Mystery Science Theater 3000*. Though we are living in a post-*Norbit* world, we mustn't forget that not too long ago Murphy was nominated for an Oscar. The guy has talent! But while he may be content to waste that talent on this dull, formulaic comedy, there's absolutely no reason why anyone should waste time or money watching it. (1:30) *1000 Van Ness, SF Centre*. (Humphrey)

» **Miss Pettigrew Lives For a Day** (1:51) *Opera Plaza*.

» **Mongol** (2:04) *Kabuki, Lumiere, Oaks, Piedmont, Smith Rafael*.

» **My Father My Lord** (1:13)

» *Opera Plaza*.

» **Roman de gare** (1:43)

» *Bridge, Shattuck*.

Sex and the City: The Movie (2:10) *Empire, Kabuki, Oaks, 1000 Van Ness, SF Centre*.

» **Tell No One** Winner of four 2007 César Awards, including Best Director and Best Actor, *Tell No One* stars François Cluzet as Alexandre Beck, a successful Parisian doctor whose wife Margot (*Marie-Josée Croze*) is horribly murdered in the disturbing opening scene. *Huit ans plus tard*, we learn that Beck has been investigated, harrassed, and scapegoated by the gendarmerie for the crime until several key pieces of evidence link Margot's death to the work of a local serial killer. Having taken to drink and solitudinous reveries of the past, Alexandre remains consumed by the events of that night. His obsession over Margot's death is further inflamed when he receives an e-mail containing a surveillance video of his wife, who's very much alive. Her instructions to him: "Tell no one." Is it a hoax? His imagination? Or his wife returned from the dead? Based on a 2001 mystery novel by American writer Harlan Coben, *Tell No One* is beautifully transformed into a cinematic *policier* by young director Guillaume Canet. While the involute plot and ambitious production style may occasionally test the bounds of credibility, Canet's picaresque vision of Paris is a love letter of sorts to genre directors of the past. Think Clouzot, think Hitchcock, think Chabrol. For a more extensive review of this film, visit the Pixel Vision blog at sfbg.com. (2:05) *Albany, Embarcadero, Kabuki, Smith Rafael*. (Erik Morse)

» **Up the Yangtze** (1:33)

» *Opera Plaza, Shattuck*.

» **The Visitor** (1:58) *Albany, California, Clay, Piedmont, Shattuck*.

» **The Wackness** (1:35)

» *Embarcadero, Kabuki*.

» **WALL*E** (1:38) *Grand Lake, Kabuki, 1000 Van Ness, Orinda, Shattuck, SF Centre*.

Wanted (1:53) *Empire, 1000 Van Ness*.

» **Water Lilies** (1:25)

» *Opera Plaza*.

REP PICKS

» **The Room** See "Beyond comprehension," page 57. (1:39) *Hypnodrome*. **SFBG**

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Schedules are for Wed/16–Tues/22 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. “Revival House Classic Queer Cinema”: •**LA Plays Itself** (Halsted, 1972) and **Sex Garage** (Halsted, 1972), Wed, 8.

BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. \$13. “Midnight Mass”: **Pee Wee's Big Adventure** (Burton, 1985), Sat, mid-night.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. “Class Act: A Tribute to Sydney Pollack (1934-2008)”: •**Tootsie** (1982), Wed, 2:30, 7, and **The Way We Were** (1973), Wed, 4:40, 9:15; •**Three Days of the Condor** (1975), Thurs, 2:15, 7, and **Bobby Deerfield** (1977), Thurs, 4:35, 9:20; •**Absence of Malice** (1981), Tues, 2, 7, and **The Firm** (1993), Tues, 4:10, 9:15. **Burning Man: Voyage in Utopia** (La Gall, 2008), Fri, 8. Advance tickets for this event, www.frantix.com. “Midnites for Maniacs: Animals Attacking Humans”: •**Phase IV** (Bass, 1974), Sat, 3; **Alligator** (Teague, 1980), Sat, 5; **Jaws** (Spielberg, 1975), Sat, 7:20; **Day of the Animals** (Girdler, 1977), Sat, 9:45; **Pirahna 2: The Spawning** (Cameron, 1981), Sat, 11:59. All five films for the single admission price of \$10. “Lucille Ball Triple Feature”: •**The**

Fuller Brush Girl (Bacon, 1950), Sun, 1:30, 7; **Miss Grant Takes Richmond** (Bacon, 1949), Sun, 5:15; **The Long, Long Trailer** (Minnelli, 1953), Sun, 3:15, 8:45.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **The Edge of Heaven** (Akin, 2007), Wed-Thurs, call for times. **Gonzo: The Life and Work of Dr. Hunter S. Thompson** (Gibney, 2008), call for dates and times. **Mongol** (Bodrov, 2007), call for dates and times. **Tell No One** (Canet, 2007), July 18-24, call for times.

CERRITO SPEAKEASY THEATER 10070 San Pablo, El Cerrito; www.cerritospeakeasy.com. \$9. “Thrillville's Jumpin' Jewbile”: **Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)** (Allen, 1972), Thurs, 9:15.

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

COUNTERPULSE 1310 Mission, SF; (323) 823-5377, www.brownpapertickets.com/event/36398. \$15 (\$25 for both nights). “Source to Sea: Wild and Scenic Environmental Film Festival,” Fri-Sat, 7.

“FILM NIGHT IN THE PARK” Creek Park, 400 block of Sir Francis Drake Blvd, San Anselmo; (415) 453-4333, www.filmnight.org. \$3-6. **Chariots of Fire** (Hudson, 1981), Fri, 8; **Surf's Up**



Meryl Streep (center) stars — and sings ABBA! — in *Mamma Mia!*, out Fri/18. | PHOTO BY PETER MOUNTAIN

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.bal-boamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

(Brannon and Buck, 2007), Sat, 8.

HYPNODROME THEATER 575 10th St, SF; www.brownpapertickets.com. \$5. **The Room** (Wiseau, 2003), Wed, 7, 9:15.

JEWISH COMMUNITY CENTER OF THE EAST BAY 1414 Walnut, Berk; www.jccebay.org. \$8. “CineMingle”: “Three Films by Abraham Ravett,” Thurs, 7:30.

LAUREL HEIGHTS CONFERENCE CENTER President's Board Room (lower level), 3333 California, SF; (415) 421-4412, www.wagnersf.com. \$10. Wagner Society of Northern California presents: “Opera Film Screening”: **Lohengrin**, Sat, 1.

LEGION OF HONOR Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. \$20 (includes admission to the special exhibition, “Women Impressionists”). “Cinema Supper Club: From the Golden Gate to the Silver Screen”: **The Conversation** (Coppola, 1974), Thurs, 6.

MEZZANINE 444 Jessie; www.sffs.org. \$8-12. “Mad for Manchester”: **Joy Division** (Gee, 2007) and **Control** (Corbijn, 2007), Wed, 7:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “Widescreen”: **La dolce vita** (Fellini, 1960), Wed, 7:30; **Manhattan** (Allen, 1979), Thurs, 6:30; **Annie Hall** (Allen, 1977), Thurs, 8:30; **Violent Saturday** (Fleischer, 1955), Fri, 7; **Point Blank** (Boorman, 1967), Fri, 8:50; **Bigger Than Life** (Ray, 1956), Sat, 8:25; **The Red and the White** (Jancsó, 1967), Sun, 7. “Hecho por México: The Films of Gabriel Figueroa”: **A Woman in Love** (Fernández, 1946), Sat, 6:30. “United Artists: 90 Years”: **The Thief of Bagdad** (Walsh, 1924), Sun, 4; **Red River** (Hawks, 1948), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Redbelt** (Mamet, 2008), Wed-Thurs, 7:15, 9:25 (also Wed, 2). **Indiana Jones and the Kingdom of the Crystal Skull** (Spielberg, 2008), Fri-Sat, 7, 9:35 (also Sat, 2, 4:30). **Standard Operating Procedure** (Morris, 2008), Sun-Mon, 7, 9:25 (also Sun, 2, 4:25). **The Thin Blue Line** (Morris, 1988), Tues, 7:15, 9:25.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Constantine's Sword** (Jacoby, 2007), Wed-Thurs, 7, 8:50 (also Wed, 3, 5). “Laborfest 2008”: **Water Front** (Miller, 2007), Wed, 5; •**Lock Out** (Van Genderen, 2007) and **The Archive Project** (Hughes, 2006), Wed, 7; **SF Mess** (Rodgers, 2008), Thurs, 5; **The Ghosts of Duffy's Cat** (Rooke and Magan, 2006), Thurs, 7. **Poultrygeist: Night of the Chicken Dead** (Kaufman, 2008), July 18-24, 7, 9 (also Sat/19-Sun/20 and July 23, 3, 5).

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; (415) 557-4461, www.sfppl.org. Free. “Les Bicyclettes: Celebrating the 2008 Tour de France”: **Triplets of Belleville** (Chomet, 2003), Thurs, noon.

SUNDANCE KABUKI CINEMAS 1880 Post, SF; www.sffs.org. \$25. “SFFS Screen”: **CSNY Déjà vu** (Young, 2008), Thurs, 7:30. With director Neil Young in person.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. **A Listener's Tale** (Basu, 2007), Thurs, 7:30; Sun, 1. **SFBG**

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BERKELEY AREA

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AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 425-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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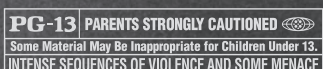
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> missed connections

Hey Cute Waiter At Nopa

You hooked me up with a great pale ale when the keg was changed. I have a dark complexion & long black hair, & was late. I want to know you. hellousoupy@yahoo.com

> legal notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312437-00 The following person is doing business as **PACIFIC WIRING SOLUTIONS**, 1157 Westminster St., East Palo Alto, CA 94303. Salvador Lopez, 1026 Williams St., San Leandro, CA 94577. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/17/08. Signed Salvador Lopez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 17, 2008. **June 25, July 2, 9, 16, 2008. L#423902.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312438-00 The following person is doing business as **STUYVESANT COFFEE & TEA**, 1275 2nd Ave. #5, San Francisco, CA 94122. Nicholas H. Parker, 1275 2nd. Ave. #5, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicholas H. Parker. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on June 17, 2008. **June 25, July 2, 9, 16, 2008. L#423905.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312450-00 The following person is doing business as **RESTAURANT TANSTARO MICHUACAN**, 3166 24th St., San Francisco, CA 94110. Vincente Miam, 32 niagra Ave., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Vincente Miam. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on June 17, 2008. **July 16, 23, 30, Aug 6, 2008. L#424205.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312500-00 The following person is doing business as **LARKSPUR HOTEL- UNION SQUARE**, 524 Sutter St., San Francisco, CA 94102-1102. Cartwright Hotel Company, LLC DE, 125 E. Sir Francis Drake Blvd. #200, Larkspur, CA 94939. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 6/9/08. Signed Karl K. Hoagland. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 19, 2008. **June 25, July 2, 9, 16, 2008. L#423901.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312515-00 The following person is doing business as **CONCIERGE OF SAN FRANCISCO**, 910 Harrison St., San Francisco, CA 94107. A.J. California Mini Bus, Inc., 910 Harrison St., San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 6/19/08. Signed Gil Sharabi. This statement was filed with the County Clerk of the City and County of San Francisco, CA byLena Lee on June 19, 2008. **July 16, 23, 30, Aug 6, 2008. L#424201.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312648-00 The following person is doing business as **TS JAN-PRO CLEANING SYSTEMS**, 152 Venus St., San Francisco, CA 94124. Kim Dang, 152 Venus St., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kim Dang. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Jun 25, 2008. **July 2, 9, 16, 23, 2008. L#424001.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312670-00 The following person is doing business as **LEI TRANSPORTION**, 875 Sacramento St. #101., San Francisco, CA 94108. Peter K. Lei, 875 Sacramento ST. #101, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter K. Lei. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 26, 2008. **July 2, 9, 16, 23, 2008. L#424002.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312733-00 The following person is doing business as **VALMAR AND MISSION PROPERTY MANAGEMENT**, 6 Valencia St., San Francisco, CA 94103. Antelope Halawan Properties LLC, 2700 Summit Dr., Burlingame, CA 94010. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Adib Khouri. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 30, 2008. **July 2, 9, 16, 23, 2008. L#424003.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312791-00 The following person is doing business as **THE WHOLE BODY WORKSHOP**, 3150 18th St., San Francisco, CA 94110. Benjamin J. Ferrari-Church, 44 Duane St., Redwood City, CA 94062. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Benjamin J. Ferrari-Church. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 1, 2008. **July 9, 16, 23, 30, 2008. L#424102.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312840-00 The following person is doing business as **THIRD RAIL DESIGN LAB**, 601 Minnesota St., Studio 216, San Francisco, CA 94107. Thomas Brian Chiaramonte, 601 Minnesota St., #216, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/3/08. Signed Thomas Chiaramonte. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 3, 2008. **July 9, 16, 23, 2008. L#424101.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312900-00 The following person is doing business as **BLOODWIZARD**, 2333 Mission St. #6, San Francisco, CA 94110. Justin B. Visser, Antonius Dintche, Ronald A. Coronel, Rico C. Castro, 2333 Mission St. #6, San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Justin Visser. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on July 8, 2008. **July 16, 23, 30, Aug 6, 2008. L#424202.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312901-00 The following person is doing business as **ESO-TERIC BODY**, 541 Mississippi St., San Francisco, CA 94107. Michael Sims, 541 Mississippi St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/8/08. Signed Michael Sims. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 08, 2008. **July 16, 23, 30, Aug 6, 2008. L#424203.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312915-00 The following person is doing business as **WICKER-WICKER-WICKER**, 485 B. Carolina St., San Francisco, CA 94107. William Offen, 8320 Cabrillo Hwy, Montara, CA 94037. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed William Offen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 8, 2008. **July 16, 23, 30, Aug 6, 2008. L#424204.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545135. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Stacey Christine Stokes for change of name. TO ALL INTERESTED PERSONS: Petitioner **STACEY CHRISTINE STOKES** filed a petition with this court for a decree changing names as follows: Present Name: **STACEY CHRISTINE STOKES**. Proposed Name: **STACEY CHRISTINE GLICK**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 19, 2008. Time: 9:00 AM room: 218. Signed by David L Ballati, Presiding Judge on Jun 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on Jun 18, 2008 by Gordon Park-Li, Clerk, Deborah Steppe, Deputy Clerk. **June 25, July 2, 9, 16, 2008. L#423906**

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> rental housing

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Contact me for more info:
kellerhop09@yahoo.com
Or garcia_john50@yahoo.com

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> events

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There are no bridges in folk songs because the peasants died building them. -Eugene Chadbourne

Music is everybody's possession. It's only publishers who think that people own it. -John Lennon

I didn't think anything we did was spectacular. I remember we thought, 'Let's just write some scary music.' -Ozzy Osbourne

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Behind the scenes, *Today's* Host Meredith Vieira shows her support for DVT!

DVT occurs when a blood clot forms in a deep vein, usually in the lower limbs. It affects up to two million Americans annually. If the clot breaks loose, it can travel to the lungs, causing a pulmonary embolism. Approximately 300,000 people die each year from PE, the majority of which resulted from a DVT.

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Tina (A067196)

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SAN FRANCISCO
SPCA

TINA

Ink Well by Ben Tausig

"Initial Action" 7 16 08

1	2	3	4	5		6	7	8	9		10	11	12	13
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64					65					66				
67					68					69				

Across

1. Directed person
6. Raison d'____
10. Clothier that exploits its initials to controversial effect
14. Ride through the Grand Canyon?
15. Surrealist filmmaker Buñuel
16. Actress Skye of "Say Anything"
17. Met solos
18. Accord among future CEOs?
20. Pill shape
22. "Fits you to ____!"
23. Word before Alamos or Angeles
24. Fundraisers where Federer and Nadal sell Rice Krispies Treats and upside-down cake?
27. Ottoman governor
28. Alternative to smoking
29. London insurance house
33. Hot
36. Hot, so to speak
37. Pick up on
40. Big name in camping gear
41. Drug often advertised in e-mail spam
42. Newport rival
43. They wait for money
45. Whole
47. ____ nutshell
48. Peter Pan, e.g.
51. Catalog of disappeared comrades?
55. Stands complaint
58. Shortly
59. Harder to swallow, as bread
60. Drug connections?
63. Winning, barely
64. Designer Cassini
65. Deadball and steroid, e.g.
66. Objects of Wayne and Garth's fancy
67. Higher powers
68. Feudal laborer
69. Divisions politiques

Down

1. Double-platinum Genesis album of 1981
2. Organize, as at SFMOMA
3. Like ultra-colorful paintings of mushrooms and butterflies, perhaps
4. Maker of electric brushes
5. Notorious "Star-Spangled Banner" singer
6. Popular street name
7. Low things in the pit
8. Lasso
9. "American Boy" (ft. Kanye West) singer
10. Old expletive
11. Mine stuff

12. "Render therefore ____ Caesar ..."
13. Set in a pocket
19. Film unit
21. Some Muay Thai victories
25. ____ nous
26. Ikea purchases
30. Feminine principle
31. Forensics aid
32. It takes two, usually, at least
33. Religion to which 10% of American voters believe Barack Obama belongs
34. "____ out!"
35. Incensed
37. Go down a black diamond, say
38. Long stretch
39. Sarcastic negation
41. Luggage-scanning technology
43. Certain promotional item for a film
44. Termini
46. "Gotta run!"
48. Ginkgo ____
49. Site of many a flame war
50. Put pressure on
52. Transvaal settlers
53. Dispirit
54. Wash against
55. Diary of a Crossword Fiend, e.g.
56. Capital called Christiania, once
57. Partied too hard, in a way
61. Booker T.'s band, with "The"
62. Cleveland-to-Canton dir.

Last week's solution

T	R	I	N	E		P	A	L	L		H	T	S	
I	R	O	N	O	N	X	B	O	X		E	E	L	
M	A	N	D	M	S		S	A	Y	X	X	X	O	
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A	R	M		S	L	O	B		G	S	N			
M	I	L	F			S	A	P			Y	E	A	S
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A	E	R	I	E	S			A	N	Y		P	I	G
X	X	X	X	A	R	R	O		E	L	L	I	O	T
O	P	E		D	D	A	Y		R	E	A	R	M	S
N	O	S		Y	A	P	S		O	M	N	E	S	

Call (330) 328-3264 for free hints to this week's puzzle

psychic dream astrology

JULY 16-22

ARIES

March 21–April 19
Being straight-up about your truth and feelings is awesome. Trying to control where and how things go is a *big* no-no. The difference? An open-minded approach that allows you to take care of yourself, regardless of how others decide to behave.

TAURUS

April 20–May 20
You've got to stand up, old buddy, old Bull. It's time to huddle up with your best intentions and make a new game plan — then act on it. Don't be afraid to assert yourself, even if doing so pits you against the current. It's the only way to move forward.

GEMINI

May 21–June 21
Gemini, you might find yourself suffering from a terrible case of the what-ifs. Take special care to be centered on your desires and plans — that way, you won't get sidetracked. You're wading through some deep stuff, and a clear vision will do wonders in helping you get to the other side.

CANCER

June 22–July 22
When you finally muster up the balls to put your needs out into the world, instead of feeling strong, sometimes you just end up feeling like your private parts are vulnerable and exposed. But don't stop doing it. Patience and perseverance are the keys to getting the results you desire.

LEO

July 23–Aug. 22
Ouch, Leo. There's a shitload of astro-crud in your relationship sphere, and it's illuminating your interpersonal problems. Remember there's a difference between loneliness and being alone, and between speaking your truth and picking fights. Step up to the challenges as best you can.

VIRGO

Aug. 23–Sept. 22
Your time is now! With Mars and Saturn in your sign this week, you're especially capable of acting from a checked-in place. Take risks that feel good, follow hard-but-fascinating themes, and put yourself out there. Trust yourself.

LIBRA

Sept. 23–Oct. 22
It's not so much about your homework right now, but about the environment you do it in. If you can cultivate the right conditions for your brilliance, your flow will be fierce. It's all about setting the stage just right, so pay attention to detail and get to it.

SCORPIO

Oct. 23–Nov. 21
Look at you! You've hit this new, emotionally vivid plane of self-awareness, and you're all integrity and presence. The trick is sharing it in real time with others and sticking with your feelings, even when the going gets rough. And it will — but you can handle it.

SAGITTARIUS

Nov. 22–Dec. 21
Things feel unbalanced for you, Sags. Perhaps you're struggling with hopes that are far from being met. But don't fret. If you steadily apply efforts to create your best life, things will look up. Just because what you want isn't happening on its own doesn't mean it won't happen.

CAPRICORN

Dec. 22–Jan. 19
Sending all those good vibes is golden, but if you have to repress your emotions to do it, it's not worth it. You may be wrestling with unfairness this week, and it's best for you to acknowledge that. Balance kindness with real-ness.

AQUARIUS

Jan. 20–Feb. 18
Time to straighten up your life from the inside out. You're poised to use your creativity to overcome old fears and patterns. Stay in the here and now when internal bombs from your past threaten to explode in the streets of your present. Let your integrity be your guide.

PISCES

Feb. 19–March 20
You're so ready for newness to enter your life, Pisces. The only problem is, you're a bit scattered about what that newness should be. Don't overanalyze the details, but do tighten your vision of the big picture. **SFBG**

By Jessica Lanyadoo

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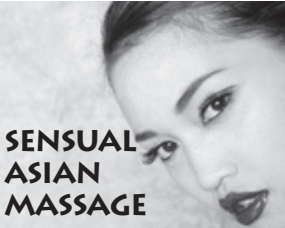
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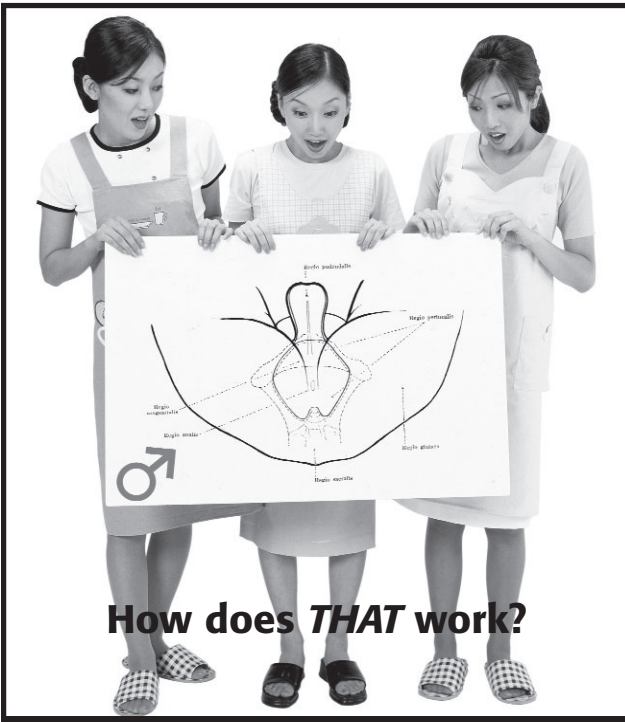
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Belay that

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

Ever since I was nine or so, I've had unexplored dominant-role power exchange fantasies. Now they are at odds with my marriage of 20-plus years (my wife isn't into it) and my worldview/faith. I feel pretty strongly that I'm fooling myself when I think that finding a similarly-situated woman to clandestinely and mutually scratch this itch would somehow be cathartic and result in resolution once and for all, but the fantasy persists. Are these type of fantasies typically lifelong? Do they wane with age?

Love,

Hoping

Dear Hope:

Is it national S-M month or something? Shouldn't I have been flooded with gay, lesbian, bisexual, transexual, and questioning questions all June instead? I do like a good S-M question, of course. I was just wondering.

I doubt you experienced those childhood urges as "dominant-role power exchange fantasies." I guess, rather, that you really enjoyed playing pirates, but only if you got to tie the prisoners to the mast and do weird stuff to them, and you never wanted to be the prisoner yourself. And eventually your friends got bored or irritated, but you wanted to keep playing. Likewise, I assume that more recently you've been doing some reading and now you recognize your youthful leanings for what they may have been: early indicators of later inclinations.

These types of fantasies are fairly likely to be lifelong, but like any other enthusiasm they are apt to wax and wane with the seasons, the hormones, and the circumstances. One of those circumstances may be deprivation, but I have to say that it's just as likely to be immersion — if sex breeds sex (and it does), then kink no doubt breeds kink as well. Therefore, indulging in online simulators or other noncorporeal outlets is not necessarily a cure for inappropriate fantasizing. (Hold that thought.)

"Wait," you say. "What's so inappropriate about S-M fantasies? I thought Andrea was kinda in favor of those?" Maybe I am and maybe I am not, but that's beside the point. It is obvious, given your commitment to your marriage and your wife's lack of interest, your power-play longings are not doing you any favors, so dwelling on them may not turn out to be very helpful. Individual real-life appropriateness aside, I actually think S-M is morally neutral: great for some people, a bad choice for others, and, as my Hispanophone friend Melissa would say, bla bla y bla.

Now, is it really a bad idea to immerse oneself in S-M fantasies if one will not be indulging them in real life? No, of course it isn't. If there is one tenet by which all sex educators swear, it is that fantasy is fantasy and reality is reality, and there is no obligation that ever the twain should meet. If, however, the fantasy ignites and will not quiet, and you find yourself spending ever more of your precious waking hours obsessing on it, then cultivating a very rich fantasy life is probably not for you.

Ah, but you didn't really ask about fantasy. You asked about finding a real person, similarly unfulfilled at home, and embarking on a S-M-only clandestine nonromance. And I say, in the immortal words of Rocky the Flying Squirrel, "That trick *never* works!"

Is it possible to have a partner with whom one only does S-M, no sex, and with whom one does not fall in love? Emphatically yes. Is it a good idea to do this without one's spouse's agreement? Of course not. Add in the special intimacy, false or not, that you and such a partner would likely forge, based largely on the seductive call of "my partner doesn't understand me," and really, just no. I didn't miss the part about your worldview and faith being incompatible with acting on any of this, either. Happily you do see that putting yourself through that many uncomfortable and potentially unethical contortions at once can only lead to injury — psychic and possibly otherwise. I think.

I do not believe that acting out a power differential with a fully informed and consenting partner is incompatible with an egalitarian or nonviolent worldview, but if you do, that's going to be a bad fit. As for not fitting in with your faith, well, I'm unaware of any organized religions except perhaps what a friend once referred to as "Episcopaganism" that expressly embrace kinky sex, but many insist only that you respect your body and your partner's, an idea that is open to hairsplitting interpretation. You would know best, of course. If what I'm hearing from you is what you meant to present, though, I'd have to say that a moderate amount of (porn-assisted, if you like) fantasy and no real-life contacts will be the healthier choice for you. Finding a girl on the Internet and flogging her? Not gonna help.

Love,

Andrea

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Very young senior WF, sincere, enthusiastic, N/S, seeks a nice sweet gentleman, 60-90, to share walks, movies, dancing and more. SOH a plus, N/S is a must. ☎280138

SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

LET'S SEE WHAT HAPPEN!

SF, 39, shy, caring, feminine, health-minded, classy and fun-loving. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, relaxing and more. Seeking SM, 39+, for friendship and possibly more. ☎263705

1949 CLASSIC

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

GERMAN-AMERICAN LADY

Educated, attractive, 5'8", blonde/blue-green, widowed with grown children, curvaceous, affectionate. Works in San Jose and lives in Santa Cruz. Desires to meet sephardic, or other SM, 60+, for joyful get-togethers. South Bay or Monterey Bay area. ☎965249

THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. ☎223895

MISCHIEVOUS

Adaptable, optimistic, hard-working female looking for a man, 50-59, to share dancing, reading, kayaking, travel, dining and more. ☎284900

NURTURING SINGLE WOMAN...

goal-oriented, optimistic, nurturing, health-conscious, bright, hard-working, classy, enjoys music, dancing, travel, reading. Seeking similar man for possible relationship. ☎281896

GOOD VALUES

Classy and compassionate woman, 50s, loves museums, dining, travel, exercise, seeks male, 40-59, for friendship or relationship. ☎281902

FRIENDLY BUT SHY

Optimistic, sophisticated, adorable female, 40s, likes exercise, walking, night-clubs. Seeking male, 40-60, for casual dating. ☎281903

ONE GOOD WOMAN LEFT

Friendly SF, 60s, loves music, camping, shopping, travel, reading, walking. Seeking a man, 50+, for LTR. ☎281908

AMBITIOUS

Artistic, motivated, classy female, 30s, enjoys music, kayaking, shopping, dancing, travel. Seeking a male, 40s, for LTR. ☎281910

FRIENDSHIP FIRST

Nurturing, adaptable, sophisticated female, 50s, loves coffee shops, beaches, biking, watching television. Seeking similar man, 50s, for friendship or more. ☎281912

LOVES THE OUTDOORS

Single female, 60s, loves music, hiking, exercise, dancing, travel. Looking for male counterpart, 60s, for possible relationship. ☎281913

GOOD VALUES

Motivated, hard-working, bright, classy SF, enjoys music, shopping, dining, coffee shops, beaches, seeking SM, 50-59, for whatever happens! ☎272097

READY FOR LTR

Adaptable, friendly female, outdoorsy, caring, mischievous, adorable, enjoys hiking, long drives, coffee shops, museums. Seeking SM, 50-59, for LTR. ☎281897

› men seeking women

NO STRINGS

SBM, 43, 5'5", medium build, seeks W/HF, 21-55, for no-strings good times. I enjoy shooting pool, beaches, malls, and more. ☎285103

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

OPEN-MINDED

SBM, 34, 5'11", 175lbs, loves camping, nature, cooking, cuddling, bowling, movies. Looking for SF, 18-65, for friendship or more. ☎284159

WHERE ARE YOU?

SWM, 46, looking for SA/WF, 18-40, who likes going out and having fun, plays, just about everything! ☎284461

MAKE THE MOST OF LIFE

Fit SM, 49, 5'10", 180lbs, long blond/blue, iron worker, loves seafood and steak dinners, old trucks. Looking for fun female for possible relationship. ☎284555

OVER-ACTIVE TONGUE

Seeking sexy, hot lady who enjoys kissing, hugging, being pleased. Race, age, body type open. Just be clean, discreet, and love pleasure. ☎284333

FRIENDSHIP FIRST

SHM, 44, 5'11", 187lbs, black/brown, seeking SF, 24-33 for friendship and romance, casual dating, with the possibility of a loving partnership. ☎283944

NATURAL NURTURING

Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multilingual, well-traveled. ☎129412

LOOKING FOR NEW FRIENDS

SWM, 60, 170lbs, 5'8", looking for soul-mate to explore a possible future together, with love, respect and affection as the building blocks. ☎247258

GOOD VALUES

Bright, clean-cut, healthy male, 50s, likes camping, museums, travel, the beach. Looking for similar female companion, 50s. ☎284901

WHAT YOU WANT

Tall, mature WM, N/S, N/D, gentle, respectful, down-to-earth, seeks sophisticated lady, 60+. My place. San Francisco. ☎279265

DINNER EXCHANGE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. ☎882926

COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

SENIOR MALE

Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎200365

ACTIVE LIFESTYLE

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Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

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BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. ☎276062

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Bi curious WM, 40, 5'11" seeks couple any age for man on man action while the lady watches and masterbates. Older women are a plus. ☎268809

› friends/activities

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LET'S GET TOGETHER

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R U A BORED HOUSEWIFE...

looking for some afternoon fun? I'm a married WM, 55, 6'3", 220lbs, brown/blue, open-minded and willing, looking for the same thing. Call me and let's see what happens. ☎244985

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